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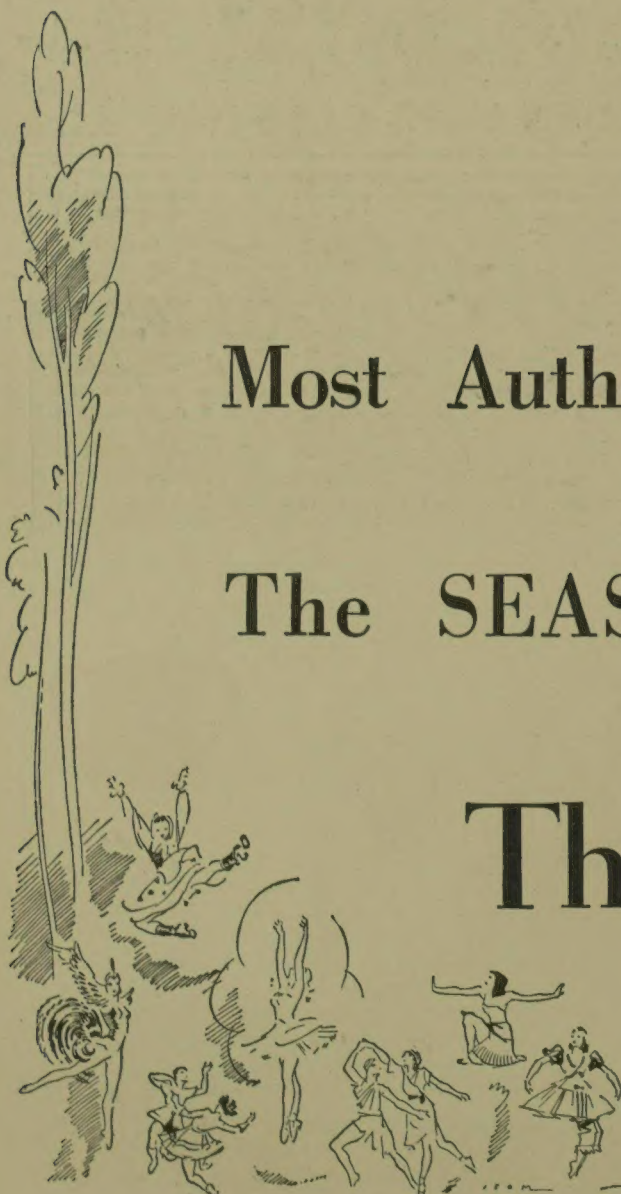
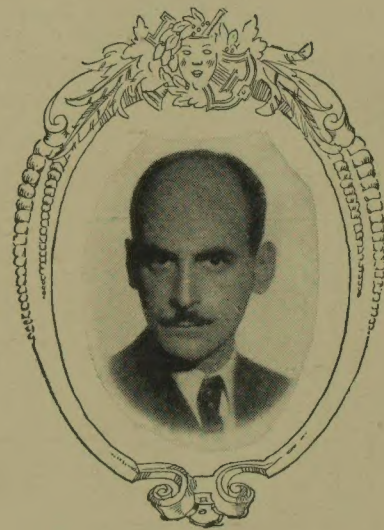
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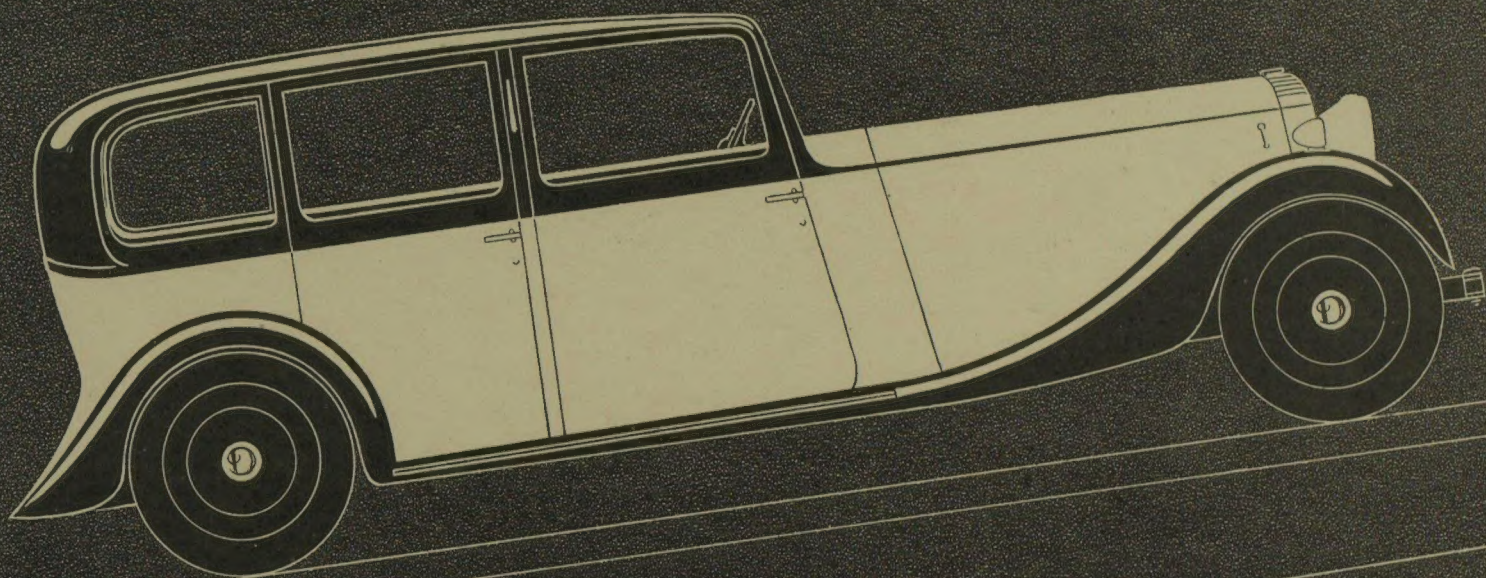


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NEWS



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SATURDAY, MARCH 5, 1938.



HEAD OF THE BRITISH GOVERNMENT: THE RT. HON. NEVILLE CHAMBERLAIN, PRIME MINISTER, WITH HIS WIFE.

The Prime Minister is shown in a talk, his kind of

and political convictions were abundantly Eden's resignation. "There has been tators. . . . jibes and taunts of that convince me only of one thing, that

those who make them do not realise the greatness of this country. . . . It is for a great country to do what a small or a weak country cannot always afford to do, to show magnanimity. Whoever aspires to lead her must be ready to ignore abuse." (PHOTOGRAPH BY H. J. WHITLOCK & SONS, LTD., BIRMINGHAM.)



By ARTHUR BRYANT.

"PEACE hath her victories no less renowned than war." Not only are they no less renowned, but very much less expensive. Indeed, as we all learnt to our cost after the last war, and as the unhappy peoples of Spain, Japan and China are likely to learn in the near future, the victories of modern warfare are so expensive that they can scarcely be called victories at all. For it is the victor who, in the end, has to pay for them, since, in the economic dislocation that defeat in the field entails on a modern state, the vanquished is left with nothing with which to pay.

I am not one of those who regard the recent resignation of a well-liked and trusted Foreign Secretary as a victory for one British statesman over another. But it certainly seems to be regarded in this light by many of my countrymen, some of whom welcome it and many of whom deplore it. If this view of the matter is right, we have at least cause to be grateful that the triumph and defeat are of so peaceful a nature. In affairs of state it was not always so: there were times, familiar to any student of the past, when statesmen even paid for the failure of their policies with their heads. The political stage in a democratic country is like a chess-board, in which each of the pieces represents, or should represent, a popular idea. In recent years there has perhaps been a tendency for British statesmen to become so sacrosanct in their own eyes and that of their fellow politicians that the sacrifice of an idea has seemed a lesser evil than the sacrifice of a career. But in any proper and honourable view of politics, a statesman has no real existence save in relation to the idea which he champions, and his ability to put it into practice. If for any reason the idea is impracticable in the circumstances of the moment, or in popular or parliamentary eclipse, it is the statesman's part, if in office, to resign. He can do so without malice or ill-feeling as part of the rules of the game; in such there is no loss of dignity or "face." To regard such necessary parliamentary processes as a tragic drama comparable with a clash of human irreconcilables, is a little absurd.

As for all the talk about subterranean conflicts and revolutionary departures in British foreign policy, to which we have been treated in the past fortnight, it would be as well to ask what precisely we want of our fellow habitants of the earth. At the close of the Great War there was no doubt as to what it was we desired. Above everything else we needed and demanded peace. We had seen enough of the folly of complete strangers maiming and slaughtering one another under conditions of extreme discomfort and degradation for the sake of national honour and glory. Like old Caspar, we had come to recognise, from bitter experience, that no good ever came of such. We wished to be friends with the entirety of suffering humanity, for we knew that, until we were, life was likely to remain a pretty sorry business for all of us.

And when we had done with fighting and got—those of us who survived—our four-year-old wish, peace in our own place, we had, for our sharing, this common experience and the passionate resolve not to repeat it. "Look down," wrote one of our poets, who better than any of us represented at that moment what we were all feeling, "Look down and swear by the slain of the War that you'll never forget." And in that spirit and resolve we went our respective ways. But, as happens in this world of diversity

life of ceaseless talk and sheltered contemplation of abstractions. And as with men, so with nations. We in this happy country found ourselves once more in the land where nothing really calamitous ever happens, and where the calm shade of a policeman's hand maintains the unalterable rule of law. Others returned to a very different background—to famine, to revolution, to the loss of almost every loved and familiar landscape. Such was the lot of many of our old grey-coated antagonists, those true men—for no British soldier worth his steel denied them the name of such—who stood to their guns when all their world was going down in ruin around them in the closing months of 1918. And having such different backgrounds and circumstances it was not unnatural that men and nations should come in time to think more of the divergences of lot that divided them than of the once common and cataclysmic experience that had formerly bound them. For, whatever may be said to the contrary, the impress of the present is always stronger than that of the past.

Yet, for those who have long memories, nothing has changed the essential fact, learned on the battlefield twenty years ago, that modern war is the supreme act of human folly and self-destruction. The young, who missed the experience of actual warfare, cannot be expected to know this. Their lot in the management of human affairs is becoming, and rightly becoming, an increasingly important one. It is our part, who are not accounted young any longer, to testify to a now-forgotten truth. For we learnt in those years that robbed the best of us of life and all of us of the fire of our youth—a price which we have some right to demand should not be exacted again for others—that scarcely any abstract cause is worth the human wastage, torture and degradation that arise out of modern war. We fought one war to end war, and we can see little good in deliberately embarking on another. The first fine careless rapture of righteous patriotism, of cheering crowds and flags, and "Now thanked be God who has matched us with His hour," is all very well, but its place is presently taken

by the mire
Closing o'er a comrade's head,
By the faces stripped by fire,
By daylight's dumb and crowded wire,
By moonlight's lonely, loathsome dread.

Compared with such, abstractions, dignified with however high-sounding names, are hollow things. And the hollowest of all abstractions is a supposedly universal legal or moral formula that has ceased to have universal acceptance. Such an abstraction does not bind men—the original and only purpose of its being—but divides them. And if we do not wish to divide men and to pay once more the cruel ensuing penalty of blood and tears for all the so-called path to every other path of practice.



THE NEW SECRETARY OF STATE FOR FOREIGN AFFAIRS AND HIS PREDECESSOR: VISCOUNT HALIFAX (RIGHT) AND MR. ANTHONY EDEN.

As we noted last week when giving a portrait of him on our "Personalities of the Week" page, Lord Halifax took charge of the Foreign Office immediately after Mr. Anthony Eden's resignation. The official announcement that he had been appointed Secretary of State for Foreign Affairs was made from 10, Downing Street on February 25. The Viscount Halifax (Sir Edward Frederick Lindley Wood, K.G., Baron Irwin and a Baronet) was born on April 16, 1881. He has been Assistant Secretary, Minister of National Service, Under-Secretary for the Colonies, President of the Board of Education, Minister of Agriculture, Secretary of State for War and President of the Army Council, Lord Privy Seal, Viceroy of India, and Lord President of the Council and Leader of the House of Lords. (*Wide World*.)

and stubborn complexity, our ways in most cases proved very different. Some of us returned to mill and factory to turn by the sweat of the brow those harsh wheels of material existence which are the undeviating, thankless and sometimes self-rewarding care of the sons of Martha. Others returned to desk or mart, and others again—a few, but gifted with unusual powers of expression and persuasion—to College Common Rooms and such-like oases, and a

that has ceased to have universal acceptance. Such an abstraction does not bind men—the original and only purpose of its being—but divides them. And if we do not wish to divide men and to pay once more the cruel ensuing penalty of blood and tears for all the so-called path to every other path of practice.

TERUEL RETAKEN BY FRANCO: THE NATIONALIST ARTILLERY AT WORK.



THE SUCCESSFUL NATIONALIST COUNTER-OFFENSIVE AT TERUEL: A PHOTOGRAPH OF A PRELIMINARY BOMBARDMENT—APPROXIMATING TO A BARRAGE—BY GENERAL FRANCO'S ARTILLERY; SHOWING SHELLS BURSTING ALONG THE GOVERNMENT LINES.



A NATIONALIST BOMBARDMENT OF REPUBLICAN CONCENTRATIONS DURING THE TERUEL OFFENSIVE: A PHOTOGRAPH SHOWING ALSO THE NATURE OF THE COUNTRY—ROLLING, ALMOST STEPPE-LIKE.

In our last issue we illustrated the preliminary operations by which the Spanish Nationalists cleared the way for their recapture of Teruel. On February 20 the official Nationalist communiqué announced that their forces had surrounded Teruel. A "Times" correspondent wrote: "Aircraft and artillery have co-operated with the infant Nationalist advances. Casualties have been heavy on both sides. Nationalist infantry has been thrown against the Republican lines and furious hand-to-hand fighting has

been expensive to both sides." On the following day General Franco was described as personally directing the operations from a vantage point near Teruel cemetery, which had just fallen. The Nationalists occupied the town on February 22. According to Barcelona, the evacuation was ordered by General Sarabia, commanding the Republican Army of the Levante. - The Republicans attributed their reverse to the Nationalist superiority in German and Italian artillery and aircraft; but it was probably, in a large degree, a demonstration of superior staff work.

TERUEL RECAPTURED BY GENERAL
HISTORIC BUILDINGS DAMAGED, MINED

FRANCO'S NATIONALIST FORCES:
STRONGHOLDS; GOVERNMENT PRISONERS.



ONE OF THE NATIONALIST STRONGHOLDS IN TERUEL WHICH WERE MINED AND BLOWN UP BY THE REPUBLICANS WHEN THEY CAPTURED THE TOWN: THE REMAINS OF THE SEMINARY. (Associated Press)



TERUEL—AFTER TWO MONTHS' FIGHTING: A STREET LINED WITH BARRICADES, AND BUILDINGS WRECKED AND BURNED; IN THE MIDDLE THE CARCASS OF A MULE. (Wide World)



IN THE HEART OF TERUEL: THE PLAZA DE TORICO, WITH THE PILLAR ON WHICH STOOD THE SMALL STATUE OF A BULL. (Associated Press)

IN TERUEL AFTER ITS RECAPTURE BY FRANCO: THE "AYUNTAMIENTO" BUILDING (LEFT); AND THE CATHEDRAL.

AS noted on the previous page, the Spanish Nationalists occupied Teruel on February 22. The town was found to have suffered severely. The buildings in which Colonel Rey and his men held out for three weeks against the Republicans were in ruins. The Cathedral, the Bank of Spain, the Seminary, the Convent of Santa Clara and the largest hotel, the Aragon, were all badly damaged. The famous Mudejar Tower of S. Martin, though pitted with shell-holes, was found to be standing. The "Lovers of Teruel"—the two

(Continued below on right.



THE NATIONALISTS IN TERUEL AFTER ITS RECAPTURE: GROUPS OF MEN IN THE PLAZA DEL GOBIERNO CIVIL; WITH A PHOTOGRAPHER AT WORK. (Wide World)



ALL THAT WAS LEFT OF A NATIONALIST STRONGHOLD THE "GOBIERNO CIVIL" BUILDING REDUCED TO A



IN TERUEL AFTER THE ASTURIAN MINERS HAD FINISHED WITH IT: MOUND OF RUINS WHEN THE GARRISON WOULD NOT SURRENDER.



ONE OF FRANCO'S COMMANDERS IN THE SUCCESSFUL TERUEL COUNTER-OFFENSIVE: GENERAL YAGUE, WHO LED ONE OF THREE COLUMNS WHICH DROVE THE REPUBLICANS OUT OF THE SIERRA PALOMERA. (Wide World)

mummified figures formerly preserved at the Church of S. Pedro—had disappeared. A "Daily Telegraph" correspondent gave a graphic description of the scene, which was appalling. "Dead dogs and mules lay in the streets, which were littered thickly with debris, cartridges, paper, straw, and such abandoned personal belongings as hats, books, clothes, sunshades, bedsteads and family photographs. A soldier was triumphantly brandishing a plaster leg used by a hoister for the sale of silk stockings. Another was wearing a newly-found woman's summer hat." The Government authorities, it appeared, had evacuated the civilian population from the town when they fled it, and no had been made normal.



EVIDENCE OF THE "RED"; SWATHED



NATIONALIST SOLDIERS IN HEAVY COATS,

WENT SOLDIERS (Wide World)



ONE OF THE FINE MUDEJAR MONUMENTS FOR WHICH TERUEL IS FAMOUS: THE TOWER OF THE CHURCH OF SAN SALVADOR PITTED WITH HOLES—ITS UPPER STOREYS HAVING SUFFERED PARTICULARLY SEVERELY.

BOOKS OF THE DAY.

TRAVEL, in the serious scientific sense, has lately bulked large in newspaper headings, what with the Russian Arctic exploit and the gathering of British climbers for a new attempt on Everest. The time is ripe, therefore, to mention a book published by the Royal Geographical Society—modest in dimensions (for pocket purposes), but packed with matter invaluable to explorers—entitled "HINTS TO TRAVELLERS." Eleventh Edition. Vol. II. Organisation and Equipment; Scientific Observation; Health, Sickness and Injury. Edited by the Secretary, with the help of many travellers (Published by the R.G.S., Kensington Gore, London, S.W.7; 14s.). Although this volume is formally an eleventh edition, it is, in fact, almost entirely a new work, and quite different from the tenth edition. The three main parts into which it is divided are indicated by the sub-title. Vol. I., which is sold separately, deals as usual with survey and field astronomy. Mr. A. R. Hinks, the editor of Vol. II., with which we are here concerned, recalls that these two volumes, developed without change of name from a pamphlet written by the late Mr. Coles in 1854, have grown into Handbooks rather than Hints, but the traditional title permits of an abbreviated style, with frequent imperatives avoiding polite circumlocution, that has saved much space.

With the same object, illustrations have been omitted, except for a few diagrams and graphs in the text. Extensive use has been made of extracts from important books of travel, with page references, and papers published in the Society's magazine, *The Geographical Journal*. A general index, of course, is added. There are 21 chapters in all. Particularising their contents, the President of the Society, Prof. Henry Balfour, says: "The first thirteen chapters . . . embody the experience of many distinguished travellers on organisation, camp equipment, food (European and native), clothing, packing, personal staff, sledging, dog-driving, camels, caravans, motoring in the desert, flying, camp routine, communications, and allied topics; they contain also the results of enquiry by the editor on technical matters of equipment. . . . The next six chapters introduce the principal subjects of scientific enquiry, other than survey, which a serious traveller may and should pursue . . . This handbook should become an essential item in the outfit of travellers and others for whose use it is designed." The "subjects of scientific enquiry" covered by Chapters 14 to 19 are meteorology, vegetation, geology, natural history, anthropology and antiquities. The third part, on medical matters, is completely new.

In these days, when the urge to exploration has become so widespread, extending to our Universities and Public Schools, it is obvious that "Hints to Travellers" will have a large expert public. It will also appeal strongly, I think, to still more numerous readers who enjoy books of travel, but must do their own travelling by proxy from an armchair, for it will enable them to understand better the difficulties encountered in various parts of the world. The present volume deals with conditions in every clime, but is of special interest in connection with the adventures now most in the public eye, as indicated in a remark by the editor. "If it should seem," says Mr. Hinks, "that too much emphasis is laid on polar and Himalayan travel, the explanation is that British travel has of late years gone that way, and provided much of the best material for the book." It includes sections on flying in the Arctic and Antarctic.

Due attention is given to the literary side of exploration, not without an element of sly humour. "Essentials in a good book of travel," we read, "are an orderly

development of the narrative; a clear statement of the date in the margin or the running title; a suitable map and diagrams; an adequate index. An agreement with the publisher should provide that his statements upon the dust-cover shall be submitted to the author for approval (or he may find Szechwan or Kulu described as Tibet the Mysterious)." Some of these maxims should be displayed in letters of gold in every publishing office. As a reviewer, I welcome particularly the insistence on "a clear statement of the date" and "an adequate index." Much tribulation have I suffered from the absence thereof in works of travel, history and biography!

There have been times when a travel expedition was not a compact and highly organised affair, as conducted by modern trained explorers, but rather a communal or political movement, such as the voyage of the Pilgrim Fathers. To this category belongs a memorable episode in South African history, recorded in full detail, and with commendable impartiality, in "THE VOORTREKKERS OF SOUTH AFRICA." From the Earliest Times to the Foundation of the Republics. By Manfred Nathan, K.C., LL.D., author of "The South African Commonwealth," "Empire Government," and "South African Literature." With 7 Plates from paintings and drawings by W. H. Coetzer,

foes, established permanent homes in the middle lands of South Africa, not for themselves alone, but for their posterity. For all this they are entitled to South Africa's gratitude."

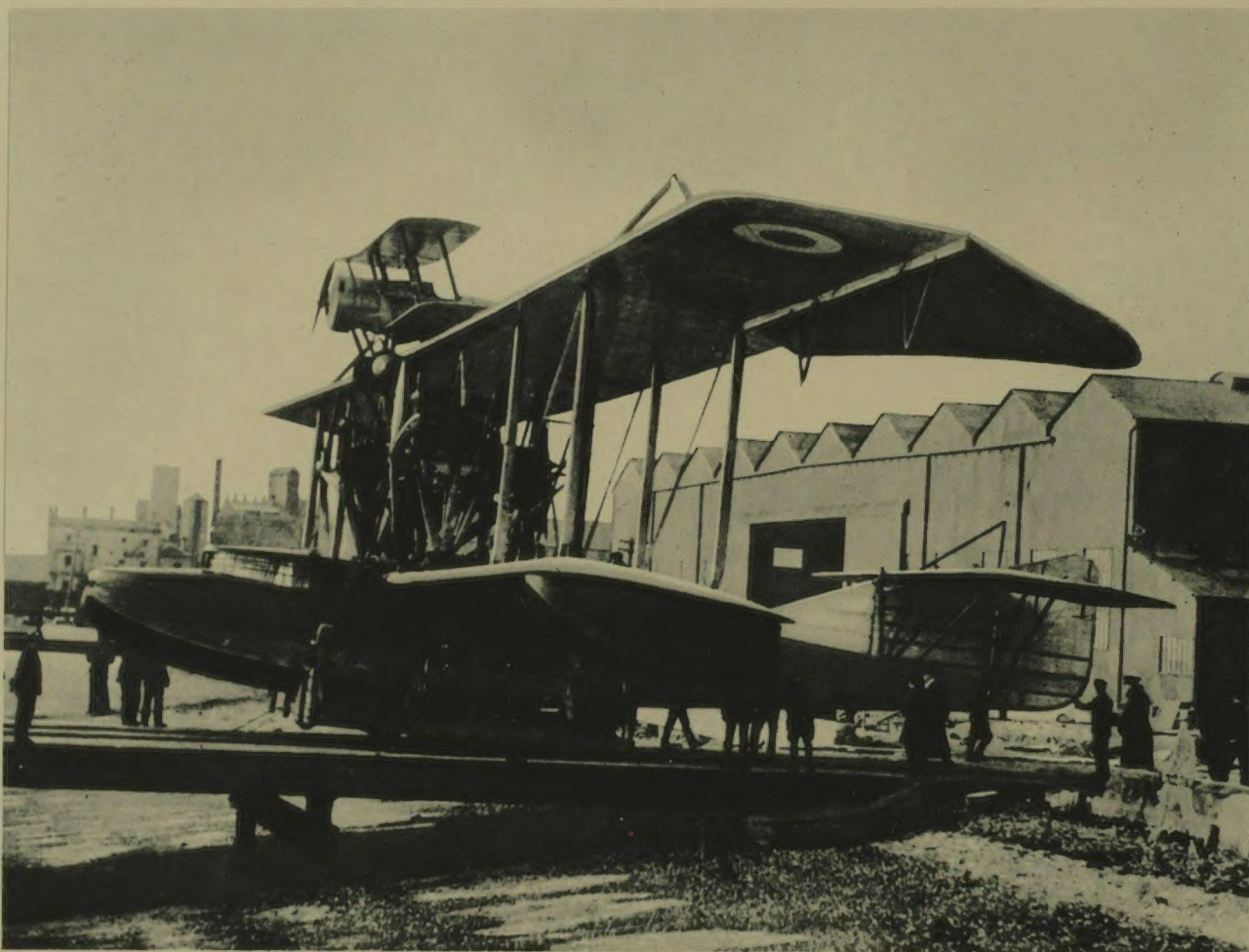
The Great Trek originated in political grievances against British colonial government, but Dr. Nathan is careful to explain that the trekkers were not animated by racial hostility towards the British as a nation. "Their British fellow subjects in the Cape Colony," he writes, "were mainly sympathetic to them." Moreover, "the political discontents had appeared before ever an Englishman settled in South Africa." He ascribes much of the trouble to certain missionaries, whose championship of the Hottentots against the white men he terms "unbalanced and intemperate." They gained a powerful influence over Lord Glenelg, Colonial Secretary, 1835-9. "Just as predecessors of his way of thinking," we read, "had lost for England the American Colonies, so Lord Glenelg ultimately succeeded in alienating the goodwill of British settlers in Canada and Australia, and of both British settlers and Boer subjects in the Cape Colony. . . . The strain was removed by the action of Glenelg's ministerial colleagues, who finally insisted upon his dismissal. The mischief, however, was done."

Furthermore: "There was a succession of Governors who either held the views fashionable in England at the time of the outbreak of the American Revolution in 1776 or who were military officers of the old martinet school, who held that a colony was not a training ground for free citizens, but rather something in the nature of a parade-ground."

The phase of South African history which Dr. Nathan has so ably pictured closes with the foundation of the Orange Free State at Bloemfontein in 1854. In a retrospective summary he writes: "The whole panorama of South African life in the first half of the nineteenth century passes before our eyes in the period of the Trek. There is the succession of Cape Governors and officials . . . of native chiefs, no more friendly to the British than to the Boers, keeping the eastern frontier in a constant state of turmoil; the unrestrained despotism of the Zulu king; the cruel and reckless savagery of Mosilikatse's men. . . . The achievement of the Voortrekkers lay, not so much in nation-building or in constitution-making,

as in the opening-up of Southern Africa to inhabitation by civilised peoples. . . . They introduced order into regions which had hitherto known only destruction and devastation, and paved the way for the development of land and the proper cultivation of the soil."

There is a curious verbal link between the last-named book and the next on my list. After the Boers had finally defeated Dingaan's forces and driven him out of Zululand, where he was universally execrated, they installed as King of the Zulus in his stead a gentleman named Panda. It is merely a coincidence, I should say, without any etymological significance, that this name belongs also to a rare Chinese animal which has of late acquired considerable publicity. In our issue of Feb. 5 we gave a portrait of the two Giant Panda cubs captured in the wilds of Szechwan by Mrs. William Harkness. She had hoped the second one would be a mate for the first, named Su Lin, but unfortunately the new cub also proved to be a female. She received the name of . . . is the story of the expedition that resulted in the capture of Su Lin, the first of her species. . . . in a delightful book called "The Panda." An Adventure in the Mountains of Szechwan. By Mrs. William Harkness. (Nichol)



A WAR-TIME PRECURSOR OF THE MAYO COMPOSITE AIRCRAFT ILLUSTRATED ON THE OPPOSITE PAGE: A COMBINATION OF A PORTE FLYING-BOAT CARRYING A BRISTOL SCOUT (ATTACHED ON THE TOP WING) THAT MADE A SUCCESSFUL SEPARATION FLIGHT IN 1916, BUT WAS NOT USED FOR MILITARY PURPOSES.

This twenty-two-year-old photograph is of great interest in view of the Mayo Composite Aircraft trials illustrated opposite. Describing (in "Flight") various past attempts at mid-air launching on composite lines, Mr. H. J. C. Harper recalls that early in the war the method was suggested for attacking Zeppelins, and the above combination was tested in May, 1916, at the R.N.A.S. experimental seaplane station at Felixstowe. "A Bristol Scout single-seater (80-h.p. Gnome engine)," he says, "was chosen as the fighter or upper unit." The lower component was the big Porte flying-boat, designed by Squadron-Commander J. C. Porte. The Scout's pilot was Flight-Lieut. M. J. Day, later lost on patrol off the Belgian coast. The flying-boat (fitted with three Rolls-Royce Eagle engines) was piloted by the designer himself, accompanied by Flight-Lieut. J. V. Hope and two mechanics. "The Scout was secured [on the flying-boat] by a pair of crooks over the axle, the wheels resting in a shallow trough, and a quick-release hook was attached to the rear of the fuselage. . . . At a height of under 1000 ft. the tail release was slipped. After a slight momentary drop, the Bristol climbed slowly away and landed at Martlesham Heath." For reasons of weight, speed and vulnerability, the experiment was not repeated.

15 Photographs, and 6 Maps and Plans (South Africa: Central News Agency; London: Gordon and Gotch, 10s. 6d.). This well-written and straightforward narrative of events not too familiar, perhaps, to British readers is specially opportune in connection with the centenary of the Great Trek. It is a story of heroic endurance through hardship and peril, leading more than once to terrible tragedies, such as the massacre of leading Boers perpetrated by the treacherous Zulu, Dingaan.

Very wisely, the author begins by putting his readers at once *en rapport* with the main outline of his subject. "The Voortrekkers," he recalls, "were the persons of Dutch birth, farmers in the main, who trekked from the Cape Colony with their families in the early and middle thirties of the nineteenth century, and peopled the territories later known as Natal, the Orange Free State, and the South African Republic. Their movement was at first straggling and sporadic; but it culminated in a migration on a more definitely organised scale during 1836 and 1837. . . . The pride of the Boers in their Voortrekker ancestors is based . . . on the realisation that they were the blazers of trails into the wilderness, who sought new homes in desert and savage lands, crossed unbridged rivers, unmapped lands, and untrodden mountains, and ultimately, after much suffering, with constant battle against merciless

A FLYING-BOAT AS "AIRCRAFT-CARRIER": THE TEST OF THE MAYO COMPOSITE.



JUST BEFORE SEPARATION: THE MAYO COMPOSITE AIRCRAFT, CONSISTING OF THE FLYING-BOAT "MAIA" (LOWER COMPONENT) AND THE SEAPLANE "MERCURY" (UPPER COMPONENT), FLYING OVER ROCHESTER DURING ITS SECOND—AND FIRST OFFICIAL—TEST, AS A COMBINED MACHINE CONTROLLED BY THE "MAIA'S" PILOT. (Illustrations Bureau.)



JUST AFTER SEPARATION: THE CARRIER FLYING-BOAT "MAIA" DIPPING SLIGHTLY DOWNWARDS, WHILE THE SEAPLANE "MERCURY," RELEASED AND UNDER THE CONTROL OF HER OWN PILOT, FLIES DIRECTLY FORWARD—THE SUCCESSFUL OFFICIAL TEST PERFORMED AT 140 M.P.H. AND AT A HEIGHT OF ABOUT 800 FT. (Photographic News Agencies.)

The Mayo Composite Aircraft, invented by Major R. H. Mayo, and built for the Air Ministry and Imperial Airways, jointly, by Messrs. Short Bros., of Rochester, successfully accomplished its first pre-arranged and official test flight there on February 23. A previous test—prompt and unofficial—had been made, with equal success, on February 6, 1938. The aircraft was described in the issue of the 12th along with a double-page of pictorial detail. The separation and release mechanism of the two components was effected smoothly and decisively. The pilot of the flying-boat took charge of his controls, which

had been inoperative while the two machines were locked together. A big gap immediately appeared between them, dispelling any doubts as to the risk of fouling each other just after parting company. The flying-boat, purposely trimmed a little "nose-heavy," dipped slightly towards the Medway, where it soon afterwards alighted, while the seaplane flew directly onward to cruise for half an hour before coming down. It was stated that the craft would then go to Felixstowe for routine tests by Air Ministry pilots and officials. The main object is to overcome the difficulty of getting long-range machines into the air with their maximum load.

AN ARAB KINGDOM "NURSED" BY BRITISH "LIBERATORS."

"IRAQ": BY PHILIP WILLARD IRELAND.*

An Appreciation by SIR JOHN SQUIRE.

I HAD better make it plain from the start that Mr. Ireland's book is a solid and thoroughly documented historical study, and that the reader in search of picturesque description and the romantic past will find little of it. The book gives an account of the constitutional and administrative happenings, in what we used to call Mesopotamia, since the irruption of the British during the war, and the most coloured passage in it proceeds from the pen not of Mr. Ireland, but of General Maude. On March 19, 1917, he issued to the people of the Baghdad Vilayet a proclamation which might well have served as a preface to the book, instead of being relegated to an appendix, for it vividly illustrates British methods and Arab mentality, and is one of the main foundation-stones of the New Middle East. This was the General's language—

"Our Armies have not come into your Cities and Lands as Conquerors, or enemies, but as Liberators.

"Since the days of Hulaku your Citizens have been subject to the tyranny of strangers, your palaces have fallen into ruins, your gardens have sunken in desolation and your forefathers and yourselves have groaned in bondage. Your sons have been carried off to wars not of your seeking, your wealth has been stripped from you by unjust men and squandered in distant places.

"Since the days of Midhat Pasha the Turks have talked of reforms, yet do not the ruins and wastes of to-day testify to the vanity of those promises?

"It is the wish, not only of my King and his peoples, but is also the wish of the Great Nations with whom he is in alliance, that you should prosper, even as in the past, when your lands were fertile, when your ancestors gave to the world literature, science and art and Baghdad was one of the wonders of the world."

The Arabs were told that it was no desire of the British to impose alien institutions upon them, but that it would be seen to that the noble Arabs who had perished in the cause of freedom should not have suffered in vain. The General concluded: "O! People of Baghdad. Remember that for twenty-six generations you have suffered under strange tyrants who have ever endeavoured to set one Arab house against another in order that they might profit by your dissensions. Therefore, I am commanded to invite you, through your Nobles and Elders and Representatives, to participate in the management of your civil affairs in collaboration with the Political Representatives of Great Britain who accompany the British Army so that you may unite with your kinsmen in the North, East, South and West in realizing the aspirations of your race."

This document, written only a little over twenty years ago, and only three years after the first British troops had landed at Fao, ought to fill every Englishman with pride, not because of its notable tact and skill (which qualities have often, in international matters, been used to base ends), but because its ideals have been maintained and its promises kept to the letter. We hear a great deal about the defects in the conduct of the victors after the war, and there are constant references (which happen almost as often as Colonel Lawrence's name is mentioned) to our "betrayal of the Arabs" in particular. There were certainly black spots, and the problems of Syria and Palestine have been no easy task. But look at maps of hither Asia in 1914 and now, and you must be astonished at the contrast and the amount of real liberation achieved. Impatient Arabs may have

resented the Mandates and wanted the millennium at once. But there are the solid facts. In 1914, from the Persian border to the coast of Arabia which looks across to Somaliland lay the Turkish blight. The nomad Arabs in the desert were free, with their tents and their camels, but wherever there were settlements, in the cities and the cultivated lands, the Turkish officials were there, the indolent, tyrannical governors, and the rapacious tax-gatherers, crushing hope and caring nothing for the aspirations of subject peoples. There was no question then as to how

run before they could walk, and were by no means in agreement even as to who should reign over them, whilst our own people tended to think that everything should go slowly and that, the Turkish official classes having been cleared out, the first desideratum was the training of a new native official class. The first great success on the road was the choice of a King. There were difficulties in the British mind, which wanted to build slowly upwards, instead, as an Arab here reported crisply put it, of erecting first a roof with a few pillars to support it, and

filling the rest in afterwards, slow development not being comprehensible to the Arab mind. There were difficulties also about Feisal. He was a Hedjaz Arab, and he had a brother who himself wanted to reign in Baghdad. But the choice of him, strongly urged by Sir Percy Cox, Gertrude Bell, and others who knew their Arabs and their man, was a great stroke. Of Feisal "Miss Bell wrote, on July 7, 1922: 'What helps everything is that Faisal's personality goes three-quarters of the way. He has been roping-in adherents.' His simple dignity, great personal charm, and his eloquent speeches, heart-warming and full of wisdom, continued to win the confidence and support of the communities before which he appeared: Christians, Jews, Sunnis and Shris."

His premature death was a tragedy; but his young son, King Ghazi, has ability, and it remains to be seen whether an independent Arab monarch can remain "limited" and constitutional, and how an Arab people can wear Western political clothes. Our own interests in Iraq, owing to its position, will not diminish, and we shall continue to supply whatever is needed in the way of technical advice—and there is much to be done in what used to be the seat of populous and powerful empires, especially in the way of irrigation. But our formal responsibility ceased when, at our request, on Oct. 3, 1932, Iraq was admitted to the League and took her place among the community of nations.

Mr. Ireland closes on a cautious note. Arab politicians are prone to self-aggrandisement, and corruption and jobbery are all too rife, whilst "public spirit has not yet been able to rise above the natural desire to avoid taxation, not less strong in Iraq than in other countries." However, Iraq has, like so many others, a Five Years' Plan, and "if the people of Iraq can and will devote themselves to the tasks which lie before them with the same energy which they expended in achieving independence, the position of Iraq among the progressive States may

yet be assured."

The one thing which, in this Blue Book-like book must be noticed by any broad-minded man, is the inadequate reference to the Assyrians. There is an ancient Christian people, like the Armenians and the Copts, which has had no chance at all, from Turks or anybody else. There is a footnote or two here about them; there is a statement that King Ghazi agreed with the suppression of them. But they are on our conscience; many of them have been massacred; and they are even more homeless than the Jews.

Voltaire once said to somebody when a war was beginning: "Won't you make peace after the war ends?" The reply was: "Yes." His reply was: "Why not?"

Looking at the social problems one also one remember stars.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 32-34, St. Bride Street, London, E.C.4.

Palestine should be divided between the Arabs and the Jews; the Arabs and the Jews were equally under the harrow. There was no question then as to how long Iraq should remain under tutelage; Iraq was in bondage. To-day, owing to a constant, enlightened and humane policy, we see three great Arab kingdoms under rulers of Arab race, descended from the Prophet. Nobody who looks at the map, and nobody who reads Mr. Ireland's account of the patient way in which British statesmen and British advisers have nursed Iraq into a condition of being able, very largely, to stand on its feet, can really feel at all like going about in a white sheet because of our misdemeanours in the Arab world.

The really remarkable thing is that so much has been done in so short a time. Iraq was a much more difficult proposition than Transjordan and Arabia proper, whose populations are mainly nomadic and do not crave for civil services and Parliaments with Two Chambers. The Arabs there wanted to

* "Iraq." A Study in Political Development. By Philip Willard Ireland, F.R.G.S., M.A. (Oxon), Ph.D. (Cape; 15s.)

"AUSTRIA WILL REMAIN FREE": VIENNA'S OVATION FOR THE CHANCELLOR.



MEN OF AUSTRIA'S PATRIOTIC ORGANISATION WITH A MEMBERSHIP OF THREE MILLION: A UNIFORMED BODY OF THE FATHERLAND FRONT MARCHING PAST THE UNIVERSITY OF VIENNA. (*Planet News.*)

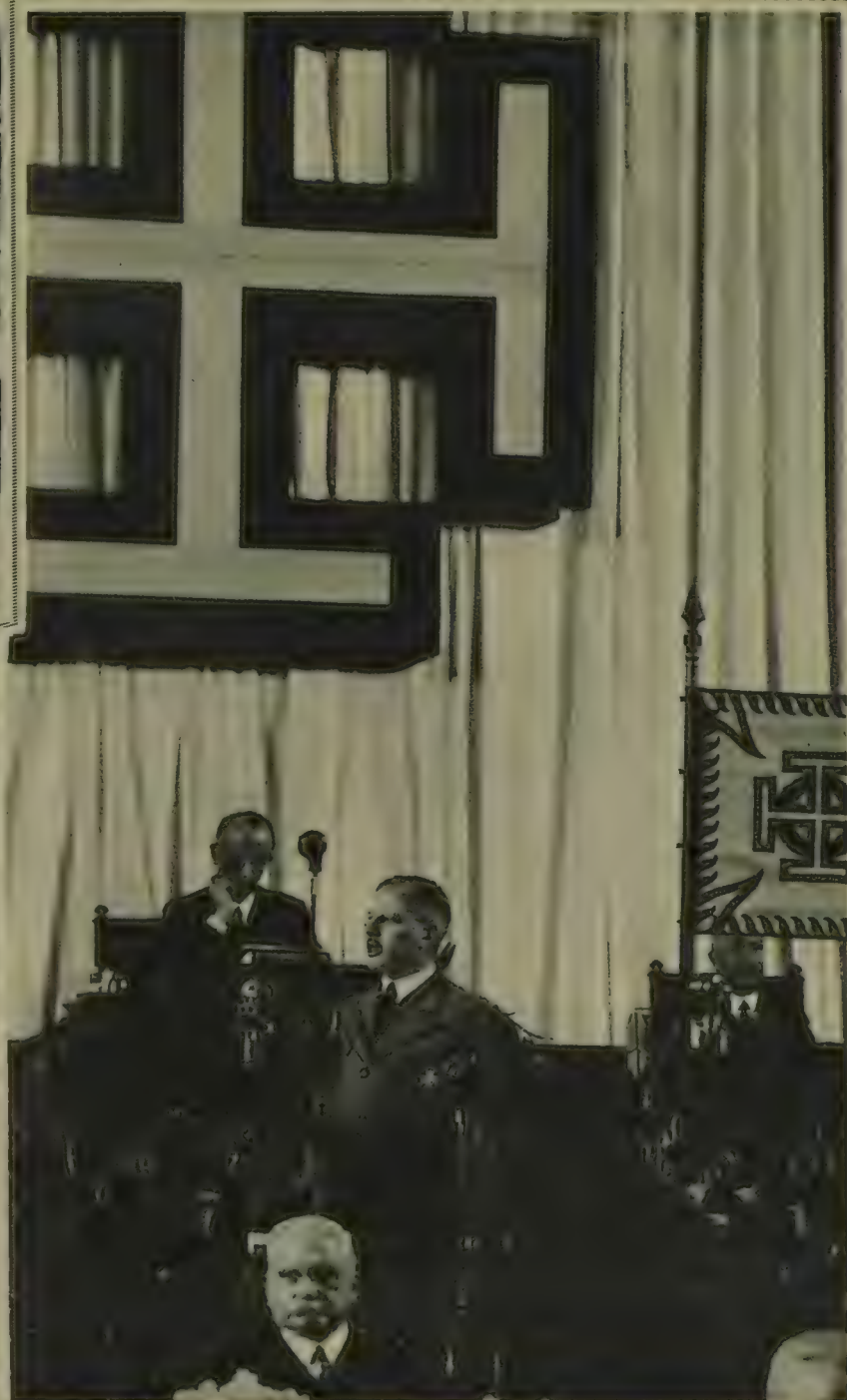


CARRYING BANNERS EMBLAZONED WITH THE AUSTRIAN CROSS: MEMBERS OF THE WORKERS' FRONT MARCHING THROUGH THE RINGSTRASSE, VIENNA, ON THE NIGHT OF THE CHANCELLOR'S SPEECH. (*Keystone.*)



THE CHANCELLOR, AFTER HIS SPEECH, HEADS A PROCESSION FROM THE RINGSTRASSE TO THE MARIA THERESA MONUMENT: DR. SCHUSCHNIGG (THIRD FROM LEFT IN FRONT) DRESSED AS A LEADER OF THE FATHERLAND FRONT. (*Press Topics.*)

The Austrian Chancellor, Dr. Schuschnigg, was acclaimed with immense enthusiasm in Vienna on February 24, when, before the Federal Diet, he explained and defined the new agreement with Germany resulting from his recent interview with Herr Hitler. "The Government," he said, "stands unalterably by the Constitution of May 1, 1934. It regards as its first unquestionable duty to maintain with all its strength the freedom and independence of the Austrian Fatherland intact. The German-Austrian wants to keep his faith and his freedom. He wants to serve the German people as a good German, and as a loyal Austrian to co-operate



THE CHANCELLOR MAKING HIS AFFIRMATION OF AUSTRIA'S INDEPENDENCE: DR. SCHUSCHNIGG (AT THE MICROPHONE) DELIVERING HIS SPEECH IN THE FEDERAL DIET, BESIDE A FATHERLAND FRONT CROSS. (*Wide World.*)



POPULAR ENTHUSIASM IN VIENNA ON THE OCCASION OF THE CHANCELLOR'S SPEECH: BANNER-BEARERS OF THE FATHERLAND FRONT OUTSIDE THE PARLIAMENT HOUSE, DECORATED WITH A CROSS. (*Associated Press.*)

in the common destiny of all Germans, but within our own frontier." Referring to the Nazi question, he said later: "We have gone to the limit beyond which is written: 'Thus far and no farther.'" Finally, in an impassioned peroration, he declared: "Austria will remain free, and for this we will fight to the death. Because we are resolved, there is no doubt about our victory. Till death, the red-white-and-red—Austria!" After leaving the Diet, Dr. Schuschnigg alighted from his car at the Ringstrasse and walked at the head of cheering crowds to the Maria Theresa monument, where the procession marched past.

THE THRILL CAUGHT BY Most Spectacular of a Premier

PHOTOGRAPHS BY

OF all the thousands of visitors who go to the Continent each year for the winter sports, the majority, undoubtedly, prefer skiing to anything else. Much of the fascination and thrill of this has been captured in the photographs here reproduced; and they will recall to many of our readers memories of breathless runs downhill on powder snow and the successful accomplishment of a "turn" after hours of practice. To those who are unacquainted with the technicalities of ski-running, some explanation is required; and, further, it should be mentioned that when the photographs were taken the skier was moving at a speed of from 30 to 40 m.p.h. and once only avoided the camera by executing a jump-turn: that is to say, he planted his stick in the snow before him and leapt in the

LEFT: THE CHRISTIANIA, ONE OF THE MOST DIFFICULT TURNS TO LEARN: A SKI-ER, SPEEDING DOWN THE SLOPE AT SOME 30 M.P.H., CHANGES HIS COURSE TO THE RIGHT.

OF SKI-ING THE CAMERA: Action-Photographs Winter Sport.

LEOPOLD FIEDLER.

air round it. The Christiania is somewhat difficult to learn, but is one of the most popular turns for changing course and enables the skier to stop when at great speed. It is carried out by bending the knees and placing the weight of the body on the right ski, which is turned on to its outside edge. The left ski is kept flat and is brought round parallel to the right. Other turns are the kick-turn, the telemark, and the stem, all of which have their variations. In running downhill the skier keeps one ski slightly in advance of the other and holds his body at practically a right-angle with the slope. Consequently, when the slope is a steep one, the skier leans well forward and on coming to a ridge bends his knees and crouches down, assuming a more upright position when crossing a depression.

RIGHT: AT THE END OF THE RUN: THE SKI-ER, EXECUTING A JUMP-TURN TO THE RIGHT WHEN ALMOST ON TOP OF THE CAMERA, PHOTOGRAPHED IN THE AIR.



CHANGING DIRECTION ON REACHING A RIDGE: A CHRISTIANIA TURN TO THE RIGHT IN POWDER SNOW—INCIDENTALLY, THE SAFEST MEANS OF STOPPING AT GREAT SPEED

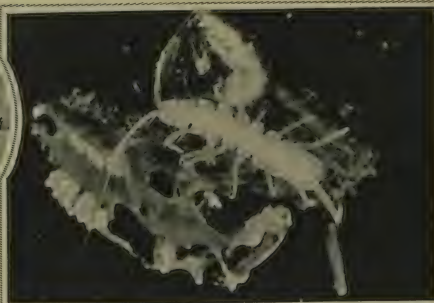


STARTING A RUN DOWNHILL IN SOFT SNOW: THE SKI-ER, WITH THE RIGHT SKI SLIGHTLY IN FRONT, TILTING HIS BODY FORWARD ON THE STEEP SLOPE.

"TIME MACHINE" CAVE-DWELLERS IN AMONG CREATURES



THE ALLEGHENY CAVE-BAT (*MYOTOMA PENNSYLVANICA*): A BOLD AND CURIOUS, LITTLE BEAST WHICH CAME WITHIN A YARD OF THE PHOTOGRAPHER TO GET A BREAD-CRUMB, IN PREFERENCE TO APPLE AND CHEESE.



THE BLIND WHITE ISOPOD: A RELATIVE OF THE COMMON WOODLOUSE WHICH IS FOUND IN MOST CAVES CONTAINING WATER, AND IS HERE SEEN FEEDING ON THE SHREDS OF FLESH ON A BAT'S SKULL.



SOME OF THE THOUSANDS OF BATS WHICH HANG IN SWARMS FROM THE WALLS AND CEILING OF CAVES IN EASTERN AMERICA: A PHOTOGRAPH TAKEN IN ALTIKEN CAVE, CENTRE CO., PENNSYLVANIA.



THE LEAST BROWN BAT (*MYOTIS SUBULATUS LEIBHII*): A RARE SPECIES, FOUND IN MANY OF THE CENTRAL PENNSYLVANIA CAVES, WHOSE BLACK EARS AND NOSE GIVE IT A VERY DAPPER APPEARANCE.



MAVEL CAVE (FORMERLY MARBLE CAVE), MISSOURI: A PHOTOGRAPH TAKEN FROM THE LOWEST POINT OF THE HUGE MAIN ROOM, ABOUT 200 FEET BELOW THE SURFACE—CLOSE BY SOME 14,000 BATS WERE HIBERNATING.



THE ORANGE-COLOURED CAVE-SALAMANDER (*AMBYSTOMA LUTIFUGA*): A BRILLIANT DISAPPEARANT WHICH HAS WELL-DEVELOPED EYES WHICH ARE OF USE WHEN IT IS CRAWLING AROUND IN THE DIMLY-LIGHTED PARTS OF THE CAVE NEAR THE ENTRANCE.



THE BLIND WHITE CRAYFISH (*CAMBARUS SETOSUS*)—AS IN THE CASE WITH THE BLIND SALAMANDER, ITS OPTIC NERVE HAS DEGENERATED, BUT SENSITIVE HAIRS ON ITS CLAWS AND BODY ACT AS SUPPLEMENTARY SENSE ORGANS.

In his story "The Time Machine," Mr. H. G. Wells gave us a picture of what the human race might become if it took to living below ground. That inevitable changes would occur is borne out by these photographs of creatures which have forsaken life in the light for existence in American caves. Among the caves visited by the photographer, Mr. C. E. Mohr, were the Hidden River Cave and the Great Onyx Cave, in Kentucky; Smalls Cave and Marvel Cave, in Missouri; Nickajack Cave, in Tennessee; and Veiled Lady Cave, Stover Cave, Altken Cave and Morgan Cave, in Pennsylvania. The inhabitant

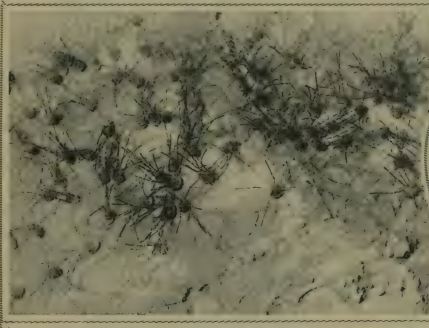
least affected by its environment would seem to be the Allegheny cave-bat, but perhaps its indifference to such dainties as apple and cheese and its preference for a bread-crumbs are ascribed to its life in the dark away from the dwellings of man. The isopod, which has become blind and colourless, lives in pools of water and varies in length from half-an-inch to three inches. It is related to that familiar land-isopod, the woodlouse, and a similar blind and colourless specimen was found a short time ago in a well in the New Forest. These common in fresh water in this country are of a

PHOTOGRAPHS BY

AMERICA: BLINDNESS AND ALBINISM LIVING IN THE DARK.



THE CAVE-MOTH (*SCOLIOPTERYX LIBATRIX*): AN INCH-LONG MOTH WHICH IS FOUND IN MANY CAVES—THE WATER DROPLETS ON THE WEDGE FORM BY CONDENSATION, AND GLITTER IN THE BEAMS OF A FLASHLIGHT.



HARVEST-SPIDERS IN VEILED LADY CAVE, PENNSYLVANIA: CREATURES WHICH CONGREGATE IN HUNDREDS ON THE CEILING, WITH THEIR LONG LEGS EXTENDED, AND, ALTHOUGH HARMLESS, EMIT A NAUSEATING ODOUR WHEN TOUCHED.



THE BLIND CAVE-BEETLE (*NEAPHENOPS TELLKAMPFI*): A QUARTER-INCH-LONG "GIANT," FOUND UNDER DAMP WOOD, WHOSE POWERFULLY DEVELOPED JAWS MUST MAKE IT AN OBJECT OF DREAD AMONG THE SMALLER CAVE-DWELLERS.

brownish colour. The blindness, which is due to the degeneration of the optic nerve, afflicts many of the cave-dwellers; among them, fish, beetles, crayfish and salamanders. Further, it is associated in many cases with albinism. In the case of the crayfish, sensitive hairs have developed on its claws and body, and these form supplementary sense organs to its extremely long antennae. The purple and orange-coloured salamanders have well-developed eyes, as they sometimes venture outside the cave, and when inside keep near the dimly-lighted portions close to the entrance. They feed upon a

CHARLES E. MOHR.



TYPHLOTRITON SPELAEUS: A BLIND CAVE-SALAMANDER—ALTHOUGH THIS CREATURE POSSESSES EYES, THE NERVES HAVE DEGENERATED AND IT IS SIGHTLESS, BUT IT SHOWED NO FEAR OF THE PHOTOGRAPHER AND CONTINUED SEARCHING FOR FOOD.



THE PURPLE SALAMANDER (*GYRINOPHILUS PORPHYRITICUS*): A CREATURE WHICH IS ALSO FOUND OUTSIDE CAVES AND, ALTHOUGH NORMALLY OF A SALMON COLOUR, IS CALLED "PURPLE" ON ACCOUNT OF ITS GHOSTLY PALENESS IN FLASHLIGHT.



BLIND CAVE-FISH (*TYPHLICHTHYS OSBORN*)—ONCE COMMON IN THE MAMMOTH CAVE AREA, BUT NOW DEPLETED BY GUIDES, WHO SELL THEM TO CURIO-COLLECTORS—THESE FISH SELDOM EXCEED THREE INCHES IN LENGTH.

host of tiny insect and aquatic forms. In many of the caves the walls are covered by thousands of bats hanging head downwards, rank on rank. Among them the photographer discovered, accidentally, a specimen of the rare Least Brown Bat; and, since 1921, he has found ten times as many specimens as are preserved in all the collections belonging to the world's museums (fewer than a dozen were collected in eighty years) and has marked them with numbered aluminium tags. This bat has black ears, and a black nose which gives it a more dapper appearance than that of other species.

MINOAN ART IN A PROVINCIAL FORM;

AND OTHER NEW DISCOVERIES ON MOUNT DIKTE IN CRETE, INCLUDING THE FIRST NEOLITHIC GRAVES EVER FOUND IN THAT ISLAND AND THE FIRST DOUBLE AXE OF IRON.

By J. D. S. PENDLEBURY, F.S.A., Field Director of the Expedition from the British School of Archaeology at Athens. (See Illustrations on the opposite page.)

FURTHER explorations were carried out in the interesting district of Lasithi last June by a party from the British School of Archaeology at Athens. During the previous season a very rich deposit in a small cave, called Trapeza, had been cleared and proved to be the remains of a Neolithic settlement and of an Early Minoan cemetery. This was described in *The Illustrated London News* of Nov. 28, 1936.

During this last season the sites of the Neolithic cemetery and of the Early Minoan settlement were sought. These were situated on a rocky spur known as the Kastellos. The Neolithic graves are the first to be found in Crete and are therefore of importance as showing the burial customs of the earliest inhabitants of the island. The body was placed with the accompanying pottery in a rock-shelter (Fig. 2), or in a small cave, representing on a miniature scale the house of the living. When life became easier and the inhabitants ventured out of their caves to build in the open, the habit of communal burial-places came in and the old cave was naturally converted into a cemetery. Few traces of the Early Minoan houses remained. The hill-top is rocky and denuded of soil and in the succeeding Middle Minoan period (from c. 2100 B.C.) older structures were swept away to make room for a larger and better-built town. A very good example of these later houses was found on the north-west slopes of the Kastellos. It had been built at the very beginning of the period and had continued in use down to the end of Middle Minoan III. (c. 1600 B.C.). Its chief interest lay in the fact that it proved beyond doubt that into these provincial, out-of-the-way places the "Palace Style" pottery of Middle Minoan II. (c. 2000-1800 B.C.) never penetrated. Quantities of Middle Minoan I. and III. pottery were found, much of it of a type peculiar to the district, for while the plain of Lasithi was accessible to outside influences yet it was enough of a self-contained unit to develop in almost every branch of art a local technique.

With the beginning of the Iron Age, about 1100 B.C., the peaceful life of the island came to an end, and the new type of site chosen for towns and villages is very different from that of the low-lying, unprotected cities of the Minoans. Looming above the north side of the plain is a great crag known as Karphe (the "Nail") (Fig. 1). It

figures stand in the same attitude, with upraised hands. The bell skirt is the same and the breasts are moulded in the same rough way. But the features are more harsh and prominent than before and are indicated without the help of paint. The ears are separately, though rudely,

already been mended (Figs. 6-10). They stand nearly three feet high. In type they are the direct descendants of the Minoan goddesses which we know so well from many examples of Late Minoan III. date and particularly from the Shrine of the Double Axes at Knossos. These

the east. This regular line of tombs implies an ordered society only possible at this period if the inhabitants of the district were of one race and culture. And we may believe, without being accused of straining the evidence, that this part of Crete was one of the last strongholds of the old Minoan stock who held on to their ancestral religion and their old ways while the rest of their world was falling in ruin about their ears. Lasithi has always been a backwater. To-day old Arabic words and phrases are still used, and any student of the Cretan dialect must hasten thither before this conservative region is swamped by the levelling influences that will be brought in by the new car-road. A district in which the custom of nicking the rims of big jars can be traced from Neolithic times to forty years ago, when pottery ceased to be made locally, is certainly worthy of attention.



1. AMONG THE ROCKY CRETAN HILLS WHERE THE DISCOVERIES HERE DESCRIBED WERE MADE: A GENERAL VIEW SHOWING (RIGHT) ONE OF THE TWIN PEAKS OF KARPHE, OVERLOOKING A PRECIPICE; AND, ON THE SADDLE BETWEEN THEM, THE EXCAVATION (MARKED BY AN ARROW) OF AN IRON AGE SANCTUARY, WHENCE CAME THE STATUETTES ILLUSTRATED ON THE OPPOSITE PAGE.

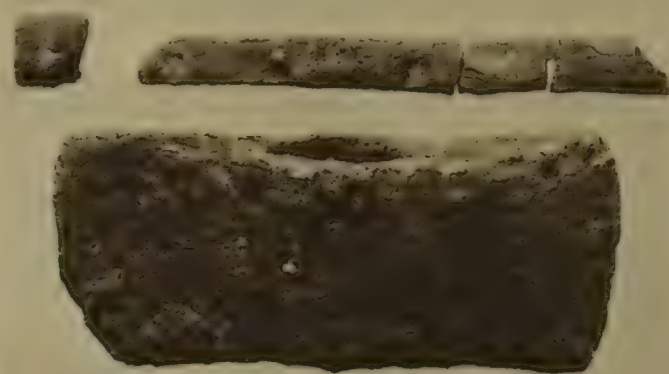
Down to the left, beyond the terraces, is the site of the Iron Age tombs mentioned in the article. On the extreme left is the western end of the Lasithi Plain, with Mounts Aphendes and Sarakinos behind. The hill on the near side of the plain, to the left of the road, is the Papoura, where stood one of the largest cities in Crete from the Archaic period (about 700 B.C.) to Roman times. Its name is not yet known, but it is hoped that an inscription revealing it may be found. The Iron Age Sanctuary is the first of that period found in Crete.

modelled, as are the long locks of hair which fall down the back. But the feet, which appear through holes in the skirt, are something quite new. They are separately modelled and attached to the inside of the skirt by a strip of clay. Evidently the lady needed them to climb to her lofty shrine. These figures form a link between the above-mentioned Minoan statuettes and the recently found bronze figures from Dreros, which date from the later Geometric Period, about 750 B.C. It is quite clear that we have here the cult statues of an aboriginal stock who were nevertheless influenced by the new Iron Age civilisation.

Other finds from this area included a very fine steatite seal-stone inscribed with a rosette, and a great quantity of broken vases, which are now being restored. From a preliminary survey they seem to comprise practically every known type, and they will be of the utmost importance as showing the gradual infiltration of new ideas into what must have amounted to a population of refugees. Strangest of all are the vases which have been turned by firing into a bright blue or purple. The fabric is metallic and differs from the normal soft yellow clay of the Proto-geometric Period. Nothing like them, at this date, is known, and it remains to be seen whether the small fragments, when joined up into whole vases, will correspond with others of more certain date elsewhere. At a spot some 150 ft. lower than the sanctuary lie the tombs of the Iron Age lords of Lasithi (Fig. 1). These, too, are unique in their way. The normal Proto-geometric tomb is a chamber tomb lined with masonry. It is usually rectangular at the base, and the circular beehive vault begins about two feet from the floor. A few are round in plan from the foundations, but all are below ground and their vault is held up by the pressure of the surrounding earth.

Below Karphe, however, lie tombs of a new type. They are square in plan at the bottom, about two metres each way, and the conical vault begins at the third or fourth course. But surrounding each tomb and supporting it is a square block of rough masonry reaching to within a couple of feet or so of the top. These tombs are the first free-standing "tholoi" in existence. Each tomb is enclosed by a wall and the whole row of them is protected from a sudden fall of earth by a terrace wall to

Below Karphe and lying between the two easiest approaches to the plain is the hill known as the Papoura of Saint George (Fig. 1). At the east end of this lies another group of tholos tombs, this time of the Geometric Period (c. 900-700 B.C.). One of these was cleared, and provided an interesting example of the development of the type. The tomb is a true tholos, circular from the base. It is still surrounded by a square block of masonry which, on the south or entrance side, originally ended on a level with the door. Later, however, a further stretch was added on either side of the door in order to make a dromos or passage. This additional block seems to have been at a lower level, and the tomb must have appeared as two terraces of masonry surmounted by a cupola where the top of the chamber proper projected. The deposit within had been turned over time and again by the peasants in search of treasure, and we considered ourselves fortunate to find as much as we did. As is usual in tombs of this date, there were a great number of vases, all broken, but showing that the tomb had been in use for a considerable period, since besides early Geometric pottery there were fragments of polychrome vases which are on the border of the Archaic Period. The most interesting find was a double axe made of iron (Fig. 3). It is of a shape which is well known in bronze during Minoan times, but until now was unknown in iron. It is a further proof of the conservatism of this district.



3. THE FIRST KNOWN DOUBLE AXE MADE OF IRON: AN IMPLEMENT FOUND IN A TOMB OF THE GEOMETRIC PERIOD (ABOUT 900-700 B.C.) ON THE PAPAURA HILL, SHAPED LIKE THE INNUMERABLE BRONZE EXAMPLES OF MINOAN TIMES. (About 5½ in. long.)

This iron double axe, resembling in shape the earlier bronze examples of the Minoan period, illustrates the conservatism of the Lasithi district. Above it in the photograph are two iron fragments with rivets.

From this time onwards conditions were more peaceful in Crete, and by the Archaic Period (c. 700 B.C.) the Papoura (Fig. 1) was the site of one of the largest and

(Continued on page 412.)



2. THE FIRST NEOLITHIC GRAVE DISCOVERED IN CRETE: A BURIAL PLACE IN A ROCK-SHELTER ON THE KASTELLOS, A ROCKY SPUR IN THE DISTRICT OF LASITHI.

The body had been laid in the rock-shelter, and small stones were placed round it and over it. Only a small fragment of the skull survived.

commands one of the easiest passes into Lasithi, and from its height of over 4000 feet has a magnificent view over the low-lying country northwards down to the sea. At the beginning of the Iron Age a considerable town stood here, to which, no doubt, many of the inhabitants of the lower-lying districts resorted as a city of refuge. On the saddle between the twin peaks of Karphe, and overhanging the sheer precipice which drops away to the north, lay a sanctuary, the first of the period yet found. It was a simple building of large, rough stones. A narrow doorway led into a large room which contained an altar at the north end and ledges of stone running round the west and south sides. Further rooms, perhaps store-rooms, were reached by a staircase in the west wall. Fortunately the rocky nature of the site had been enough to discourage even Cretan peasants from cultivating it, and although the earth was nowhere more than twenty inches deep the objects of clay, though broken, were capable of restoration.

The most important of these objects was a series of statuettes, about nine in number, of which two have

“SOMETHING QUITE NEW”: STATUETTES WITH FEET INSERTED IN BELL-SKIRTS—“DESCENDANTS OF MINOAN GODDESSES.”



4. RELICS OF THE ARCHAIC PERIOD (c. 700 B.C.) ON THE PAPOURA HILL, LASITHI, CRETE: (TOP) LOOM-WEIGHTS FROM THE HOUSE SEEN IN FIG. 5; (MIDDLE) TERRA-COTTAS RANGING FROM THE SEVENTH TO FOURTH CENTURY B.C.; (LOWER RIGHT) AN IRON KEY.



5. WITH A SACRED STONE SET UPRIGHT IN THE PAVEMENT BEFORE THE DOOR, LIKE EXAMPLES FOUND AT TROY: THE FRONT OF AN ARCHAIC PERIOD HOUSE, WHENCE CAME THE LOOM-WEIGHTS SHOWN IN FIG. 4.



6. A DESCENDANT OF THE FAMILIAR MINOAN GODDESSES: ONE OF NINE STATUETTES FROM THE KARPHE SANCTUARY, MADE IN SEPARATE PARTS JOINED TOGETHER.



7. WITH FEET INSERTED THROUGH HOLES IN THE SKIRT, AND ARMS AND HANDS MADE IN THREE SECTIONS: THE SAME STATUETTE (AS IN FIGS. 6 AND 8) SEEN IN PROFILE. (NEARLY 3 FT. HIGH.)



8. SHOWING LOCKS OF HAIR BY WHICH THE HEAD (MADE SEPARATELY) WAS FITTED TO THE BODY: THE BACK OF THE STATUETTE IN FIGS. 6 AND 7.



9. ANOTHER STATUETTE FROM THE KARPHE SHRINE: A TYPE LIKE THAT IN FIGS. 6, 7, AND 8, BUT WITH CROWN MORE COMPLETE AND ARMS BROKEN OFF.



10. SHOWING THE FEET INSERTED THROUGH HOLES IN THE BELL-SHAPED SKIRT: A FRONT VIEW OF THE SAME STATUETTE AS THAT IN FIG. 9.

As explained in Mr. Pendlebury's article opposite, the discoveries illustrated above were made at two different sites in the district illustrated in Fig. 1. The house (Fig. 5) of the Archaic Period (c. 700 B.C.), with the relics discovered in and near it (Fig. 4), was situated on the hill Papoura, where formerly stood a large city, not yet identified by name. The statuettes, termed "direct descendants of the

Minoan goddesses" from Knossos, came from a shrine on the saddle between the twin crags of Karphe. At the beginning of the Iron Age (about 1100 B.C.) "a considerable town stood here," and this sanctuary is "the first of the period yet found" in Crete. The chief objects in it were the statuettes, numbering about nine. Our illustrations (Figs. 6 to 10) show the two so far mended.

The World of the Kinema.

By MICHAEL ORME.

SNOW WHITE AND THE SEVEN DWARFS."

THE European début at the New Gallery of Mr. Walt Disney's first full-length film, "Snow White and the Seven Dwarfs," the production side of which was illustrated in our issue of Jan. 22 this year, is one of those major events of the screen that cause a general sharpening of pens—and of tongues—beforehand and leave a trail of controversy in their wake. Thus it is already common knowledge that work on the picture started about three years ago; that five hundred and seventy artists—animators, assistants, background artists, "effects" animators, whose task it is to reproduce such elusive substances as smoke, clouds,

Mr. Disney could select at will to add yet another enchantment to his fantasies.

No other form of screen entertainment has created—or can create—the figures and the illusions of an imaginary world, that is yet so closely akin to the real, with the precision of the cartoon, and Mr. Disney, quick to seize on the amusing similarities between the animate and the inanimate, the human and the animal kingdoms, gifted with an artist's vision, holds the key to fairyland in his hand. What wonder, then, that he should have used it to release his work from the limitations of the "short"? The full-length cartoon was bound to come, albeit Mr.

Disney's idea of utilising Grimm's fairy-tale for a feature-film provoked, we are told, a deal of gloomy prophecy at the time of its inception. But "Snow White and the Seven Dwarfs," which holds the screen for an hour and twenty minutes, broke all records in New York's great Radio City Music Hall, where it ran for five weeks in triumphant refutation of the doubters. It will, I think, rival, if it does not better, that record in London in spite of the

Children are on familiar terms with ogres and witches, trees that grab at the innocent passer-by and all the fearsome hobgoblins of fairy-lore. They like to be "scarified," for the simple reason that they are sure that virtue will be rewarded and villainy will meet with its just deserts—a comfortable assurance which they, alas, frequently outgrow. Nor does the child mind, so fertile in the invention of fantastic and often lurid adventure, travel from a hint of the gruesome to its realistic conclusion. I admit that an imprisoned skeleton in the wicked Queen's cellar, clutching desperately at a pitcher of water just beyond its reach, did conjure up for me a momentary glimpse of fearful torture, but where is the youngster who would follow that train of thought rather than accept a skeleton as the right *décor* for a witch's cellar?

I presume that most grown-ups who have preserved at least a nodding acquaintance with fairy-tale folk endow them with the forms and features first encountered in youthful days. I know it to be so in my case. Neither Mr. Rackham nor even Mr. Disney will oust from my memory the black-and-white drawings in an old and battered edition of Grimm's tales which was one of my treasured possessions. Therefore, my Snow White is not an American "cutie" with a Shirley Temple voice nor are my dwarfs all bulbous-nosed ancients. Yet, for the sake of the lovely, witty, joyous things that happen in Mr. Disney's picture, one is more than willing to throw preconceived notions overboard, to accept his childishly innocent and wide-eyed heroine (in whom one detects a touch of satire), to tolerate the unnecessarily ugly dwarfs,



"IN OLD CHICAGO": A RESCUE SCENE IN THE RECONSTRUCTION OF THE GREAT FIRE OF 1871, WHICH WAS CAUSED BY A COW KICKING OVER A LAMP IN A BARN.

and water; "in-betweeners" who fill in odd bits of action, and a small army of experts in inking and painting the figures on to celluloid—were employed on the production, whose cost is given as well over two hundred and fifty thousand pounds. Curiosity has been further whetted by information concerning Mr. Disney's new fifteen-thousand-pounds multiplane camera developed, as its name suggests, in order to achieve an illusion of greater depth and graduated perspective. Statistics embracing vast productional figures, years of preparation, experiment and research work form a familiar prelude to any film of outstanding size or interest, but in the case of a Disney cartoon they have a value above that of a mere flourish of publicity's trumpets. For they convey some inkling of the immense amount of skilled labour and organisation behind the "animated drawing" to that not inconsiderable portion of the public still inclined to regard the cartoon as "a one-man job" and certainly not aware of the aptness of the old definition of genius as "an infinite capacity for taking pains" in conjunction with Mr. Disney's art. Though Mickey Mouse, since his first arrival on the screen ten years ago, has grown into a star of international fame, as welcome in the remote villages as in the capitals of the world, and Donald Duck shows every sign of quacking his way into an equally widespread favour, many of their most ardent admirers are prone to ascribe their lively antics to camera-magic and not to the thousands of little drawings—in the case of "Snow White and the Seven Dwarfs" millions would be nearer the mark—that bring them to life. Statistics, then, are for once a tribute to genius and an aid to our appreciation of an important, perhaps the most important, aspect of screen entertainment, certainly the most purely kinematic.

Mickey Mouse had his forerunners, not only Mr. Disney's own but others, such as Felix the Cat, for the cartoon, based on the newspaper "comic strip," soon found its place among the very early "movies." Mickey, however, yielded amiably to the demands of sound whilst keeping that quality of universal appeal that makes him accessible to all the peoples of the earth. The evolution of the Disney cartoons has followed a logical course. The Silly Symphonies grew out of an art that combines sound, music, and movement into an integral and completely satisfying whole, and colour, freed from the caprices of nature, provided a palette from which

British Board of Film Censors' qualms as to its effect on the juvenile mind—or, rather, the effect of one scene, in which Snow White's monstrously vain and cruel stepmother transforms herself by means of a magic brew into a horrible old witch. I venture the opinion that any normal child will receive this demonstration



"IN OLD CHICAGO": SURVIVORS OF THE FIRE SEEK SAFETY IN THE LAKE FROM THE RAGING FLAMES WHICH DESTROY THE MOST FAMOUS LANDMARKS OF THE OLD CITY.



"IN OLD CHICAGO": DION O'LEARY (TYRONE POWER), WHO HAS MADE A PLACE FOR HIMSELF IN THE CORRUPT POLITICAL LIFE OF THE CITY, WITH BELLE FAWCETT (ALICE FAYE), WHOM HE MARRIES TO PREVENT HER GIVING EVIDENCE AGAINST HIM. "In Old Chicago," a Twentieth Century-Fox Picture, will be shown at the Tivoli on March 10. It deals with the history of the city from 1854 to 1871, when it was destroyed in a great fire; and the story is linked with the fortunes of the O'Leary family—a mother and three sons.

of magic with high glee and thoroughly relish the bubbling retorts and changing fluids, the thunder-claps and hocus-pocus that accompany the Jekyll and Hyde business.

are imponderable and with no real substance. Therein lies their charm, and their edge of unreality stamps them as true citizens of the kingdom of the elves.

A WINDOW ON THE WORLD: NEWS IN PICTURES.

Right: To aid Territorial recruiting, a short film has been produced under the direction of Sir Michael Bruce, the authority on military history. It tells the story of the Volunteer movement from the beginning of the H.A.C. in the reign of Henry VIII. The historical part ends with actual records of war days and the film then shows the life of the Territorial Army of to-day. (Fox.)



A FILM HISTORY OF THE TERRITORIALS: UNIFORMS OF THE SUCCESSIVE PERIODS DEALT WITH: (L. TO R.) HENRY VIII. (PIKEMAN AND OFFICER); 1650 (MUSKETEER AND OFFICER); AND MEN AND OFFICERS OF 1750, 1850, AND 1900.



TESTING THE ANTI-SUBMARINE DEFENCES OF MALTA: THE BOOM AT THE HARBOUR MOUTH AND THE BOOM-DEFENCE VESSEL "WESTGATE" (FOREGROUND).

We illustrate here a test of the anti-submarine boom defence of Malta Harbour. Booms of this type are, of course, a feature of all British defended ports. In the photograph the boom has been opened to allow a cruiser to go out. The strange-looking boom-defence ship "Westgate" is seen in the foreground. *Wide World.*



A NEW BRITISH NAVAL CRAFT CAPABLE OF OVER 50 M.P.H.: THE REMARKABLE MOTOR TORPEDO-BOAT "102," PHOTOGRAPHED AT FULL SPEED.

Recently, the Admiralty have had constructed a number of motor torpedo-boats. We here illustrate the vessel built by Messrs. Vosper, of Portsmouth. This is powered with three Isotta-Fraschini engines developing 3000 h.p., and is capable of 47.8 knots (about 55 m.p.h.) when in light condition, so that it must be one of the fastest naval craft in existence.



ON LOAN AT THE TATE GALLERY: EPSTEIN'S "MADONNA AND CHILD"; WITH THE PURCHASER, MISS SALLY RYAN. Mr. Jacob Epstein's bronze group, "Madonna and Child," which was completed in 1927, has been bought by Miss Sally Ryan, a young American sculptor. The group has been accepted on loan by the Tate Gallery. Mr. Epstein is seen on the left. With Miss Ryan is Mr. J. B. Manson, Director of the Tate. *(Central Press.)*



FIELD-MARSHAL GÖRING ON A HUNTING SLEDGE IN POLAND: A JEST WITH PRESIDENT MOSCICKI (RIGHT).

Field-Marshal Göring arrived in Warsaw on February 23, at the invitation of President Moscicki, to join a hunting party in the Bialowieza forest. This is the fourth consecutive year in which he has visited Poland in January or February to hunt with the President and leaders of the Polish Army. After two days' successful hunting, he returned to Warsaw and left almost immediately for Berlin.



MR. RAMSAY MACDONALD'S ELDEST DAUGHTER MARRIED: MR. AND MRS. NORMAN RIDGLEY AFTER THEIR WEDDING. Miss Ishbel MacDonald was married quietly on February 28, at the Register Office, Hampstead Town Hall, to Mr. Norman Ridgley, a house decorator, of Speen, Buckinghamshire, where she is licensee of the Plow Inn. The only witnesses were her sister, Miss Sheila MacDonald, and Dr. James Bonar. *(Associated Press.)*



THE ROMAN CATHOLIC BISHOP OF SOUTHWARK MADE AN ARCHBISHOP AT HIS GOLDEN JUBILEE: THE MOST REV. PETER AMIGO IN A PROCESSION.

The Pope has conferred the personal dignity of Archbishop upon Dr. Amigo, who celebrated the fiftieth anniversary of his ordination, on February 25, by a Pontifical High Mass of Thanksgiving in St. George's Cathedral, Lambeth Road. In the procession of clergy he was attended by the Bishops of Nottingham, Brentwood, and Pella. Dr. Amigo is now known as Archbishop-Bishop of Southwark, as that See remains a bishopric. *(Planet.)*



THE NEW GREAT SEAL OF THE REALM, RECENTLY HANDED BY HIS MAJESTY TO THE LORD CHANCELLOR: IMPRESSIONS OF THE OBTVERSE AND REVERSE SIDES.

At a Privy Council in Buckingham Palace on February 28, the King handed to the Lord Chancellor, Viscount Hailsham, the new Great Seal of the Realm, designed by Mr. Kruger Gray. His Majesty then defaced the old Great Seal with a hammer, inflicting a blow sufficient to render it void, and, in accordance with traditional usage, handed it to Lord Hailsham to retain as a family heirloom. This photograph, taken at the Royal Mint, shows plaster casts from the new Seal. *(Photopress.)*

NEWS EVENTS AT HOME AND ABROAD: THE WORLD OF ART AND POLITICS; AND A DISASTER.



STILL A POWERFUL FIGURE IN INDIAN POLITICS DESPITE ILL-HEALTH: MAHATMA GANDHI, ACCOMPANIED BY HIS DOCTOR, ON HIS WAY TO A CONGRESS WORKING COMMITTEE MEETING DURING THE RECENT CRISIS.

In spite of ill-health, Mahatma Gandhi has still a powerful influence on Congress politics and this became evident during the recent constitutional crisis in Bihar and the United Provinces. The restraint exercised in his statements and reflected in the proceedings of the Indian National Congress at Haripura was invaluable in maintaining a calm atmosphere. (Wide World.)



"I STAND BY EVERY WORD THAT I SAID IN THE HOUSE OF COMMONS":
MR. ANTHONY EDEN ADDRESSING HIS CONSTITUENTS AT LEAMINGTON.

On February 25, Mr. Anthony Eden addressed a meeting of his constituents at Leamington and explained his reasons for resigning from his post as Foreign Secretary. After paying a tribute to Lord Cranborne, who resigned with him, Mr. Eden went on to state that he was definitely of the opinion that certain communications received from a foreign Government meant "now or never." A resolution expressing entire confidence in Mr. Eden was carried unanimously. (G.P.U.)



BEFORE CLEANING (LEFT) AND AFTER CLEANING, WHICH SHOWED CONSIDERABLE CHANGES TO THE BACKGROUND:
"DON BALTASAR CARLOS IN INFANCY"—A PORTRAIT ATTRIBUTED BY SOME TO VELASQUEZ.

The portrait of "Don Baltasar Carlos in Infancy," attributed by some to Velasquez and by others to his pupil, del Mazo, is again on exhibition in the Wallace Collection after having been removed for cleaning. Tests revealed that the curtains at the back, of a dark blackish-green, had crimson under-painting, and the Trustees decided to have the over-painting removed. The ungainly yellow tassels vanished with the coat of upper paint, which was also superimposed on the cushion, but the hope that the painting underneath would prove to be the work of the master was unfounded. Only the boy himself and his plumed hat required no attention.



SOLD AT CHRISTIE'S FOR £7350: "HARMEN GERRITSZ VAN RYN, FATHER OF THE ARTIST"; BY REMBRANDT.

This fine portrait of Rembrandt's father, painted when the artist was twenty-three, attracted many Continental dealers to Christie's on February 25. It formed part of the collection of the late Mr. W. B. Chamberlain and was bought by his father at a sale in Hove in 1877 for £100. It was then described as "Head of William Tell." After spirited bidding, it fell to Sir Edward Mountain for 7000 guineas.



THE FERRYBOAT "RODNEY" CAPSIZES AT SYDNEY: THE VESSEL BOTTOM-UP (RIGHT), AND LIFEBELTS AUTOMATICALLY DISCHARGED FROM THE U.S. CRUISER "LOUISVILLE."

On February 13, the ferryboat "Rodney" was following the U.S. cruiser "Louisville" out of Sydney Harbour as she left after her visit in connection with the 150th anniversary celebrations, when she capsized as she neared the cruiser and sank in deep water. Immediately, lifebelts were discharged into the cruiser's wake by means of an automatic device and members of the crew dived in to the rescue of the struggling passengers. The "Louisville" hove-to and launched two

RAISED BY A CRANE FROM THE HARBOUR BED AND SEARCHED FOR THE BODIES OF VICTIMS: THE "RODNEY" AFTER THE DISASTER.

boats which took twenty-six people aboard, and other craft saved many more. The following day the "Rodney" was raised by crane and the bodies of three women and a boy were found trapped in a cabin; bringing the death-roll to nine, with twelve persons missing. Mr. Lyons, the Prime Minister, sent a message to the commander of the "Louisville" expressing appreciation of the heroism of his crew and their promptitude, which prevented greater loss of life.

FLYING INDOORS: A WOMAN PILOTS A HELICOPTER IN A PUBLIC HALL.



MANŒUVRING UNDER PERFECT CONTROL IN THE DEUTSCHLANDHALLE, BERLIN: THE FOCKE-WULF HELICOPTER DEMONSTRATED BY FRÄULEIN HANNA REITSCH.
British Movietone News.



ALIGHTING VERTICALLY AFTER AN INDOOR FLIGHT: FRÄULEIN REITSCH, GERMANY'S ONLY WOMAN "FLIGHT CAPTAIN," CONCLUDES HER ASTONISHING PERFORMANCE IN THE DEUTSCHLANDHALLE. *(British Movietone News.)*



WITH ROTORS (SUPPORTED BY OUTRIGGERS) BY WHICH "LIFT" AND HORIZONTAL MOTION ARE OBTAINED, THE AIRSCREW BEING USED CHIEFLY AS A COOLING-FAN: THE FOCKE-WULF HELICOPTER HOVERING A FEW FEET ABOVE THE GROUND DURING ITS INDOOR FLIGHT. *(Associated Press.)*

Fräulein Hanna Reitsch, the only woman in Germany on whom the rank of "flight captain" has been conferred, recently demonstrated the Focke-Wulf helicopter in the Deutschlandhalle, Berlin. This Nazi Assembly Hall is slightly larger than the main hall of Olympia and the indoor flight showed what perfect control the pilot had over her machine. The helicopter has two rotors (supported on outriggers) which enable the machine to hover and also to move horizontally; the propeller in front being chiefly used as a means of cooling the engine.

Fräulein Reitsch rose vertically into the air from the middle of the arena, hovered, and then flew to one end of the hall. Reversing the gear, she then flew backwards to the other end and, finally, she alighted on the exact spot from which she had started. The Focke-Wulf helicopter holds all the world's records open to machines of this class, but this latest performance is significant in that it shows that a helicopter's great weakness, defective control, has been overcome, and it only remains to improve the speed of its horizontal flight.

them, the superimposed guns, and the pagoda-like foremasts of the battleships. Behind these "excrecences" lies the intention of the Japanese constructors to provide steady gun-platforms. If a ship possesses much reserve buoyancy, the rolls badly. The opposite case is that of a "stiff" ship which is also unstable. Should one of these "stiff" ships be badly hit and take in much water her end would come rapidly and she would turn turtle. It will be recalled that the new torpedo-boat "Tomoduru," actually capsized during exercises. As a result, the design of the "Arakie" class of destroyers and the "Tidori" torpedo-boats had to be modified.

JAPAN COLLECTS SCRAP METAL IN CHINA.



SCRAP METAL ACCUMULATED BY THE JAPANESE IN THE YANGTZEPOO DISTRICT OF SHANGHAI: A GENERAL VIEW SHOWING A HUGE PILE OF OLD MACHINERY AND OTHER MATERIAL.



MACHINES UNDER GUARD: AN INCIDENT OF THE JAPANESE COMMANDEERING OF METAL, MOSTLY TAKEN, IT IS STATED, FROM CHINESE FACTORIES AND WORKSHOPS IN THE INTERNATIONAL SETTLEMENT.



INCLUDING WHEELS AND AXLES, BOILERS, AND BROKEN MACHINERY: A CLOSER VIEW SHOWING A PORTION OF THE ENORMOUS MASS OF SCRAP METAL COLLECTED BY THE JAPANESE IN SHANGHAI.

In sending us the photographs reproduced above, received by him from friends in China, a correspondent writes: "They illustrate what the Japanese are doing in one of the areas in Shanghai, known as Yangtzepoo, which falls within the International Settlement. This area, as you know, was occupied by the Japanese last summer, and the photographs show the way in which they are stripping it of scrap metal. Most of the metal has been taken from Chinese factories and workshops, which in the northern and eastern districts of the Settlement numbered, when hostilities began, some 2000." In this connection we may recall a statement, which may have some bearing on the matter, made in a recent article in "The Times," describing war-time conditions in Japan. "The armament firms," the writer says, "doubt whether the comparatively high price of iron and steel in Japan (a result of the artificial character of heavy industrial growth in a country with insufficient ore and unsuitable coal) will ever make it possible for them to switch over to manufacture for export when war requirements diminish."

JAPANESE AIR RAIDS ON CHINA—AIR VIEWS.

In a note supplied with the last photograph, at the foot of this column, it is stated: "The Nanchang Aeronautical Engineering School was established by an Italian air mission. The mission returned to Italy several months ago, but, as is shown in the photograph, the Italian emblem is still visible above the school building." Recently the same town was again attacked. A Japanese bulletin in Shanghai announced on February 25 that the most successful air raid of the war had taken place at Nanchang, in Kiangsi, on that date. About fifty naval aeroplanes had engaged about forty Chinese fighters, of which over thirty had been shot down, while all but two of the Japanese machines had returned to their base. The Japanese claimed that their bombs had wrecked the Chinese Aviation Commission buildings, five aircraft hangars, repair sheds, and barracks. The Chinese communiqué at Hankow told a different story. It stated that fifty-nine Japanese aeroplanes raided Nanchang, "formerly an important aviation centre," and that eight of the raiders had been brought down by the Chinese machines, and crashed at various points some distance from the city.



JAPANESE BOMBS FROM NAVAL AEROPLANES BURSTING ON THE CHINESE AERODROME AT HANKOW, AS SEEN FROM THE AIR: A VIEW SHOWING EXPLOSIONS AND (UPPER RIGHT CORNER) PART OF THE RIVER YANGTZE. (Wide World.)



SHOWING THE OBJECTIVE—AN AEROPLANE ON THE GROUND, WITH ONE WING (MARKED BY AN ARROW) PROTRUDING FROM THE SMOKE CLOUDS: AN AIR VIEW OF JAPANESE BOMBS BURSTING ON THE AERODROME AT CHUHSIEN. (Associated Press.)



WITH THE ITALIAN EMBLEM (MARKED BY AN ARROW) VISIBLE ON THE ROOF: THE NANCHANG AERONAUTICAL ENGINEERING SCHOOL, ESTABLISHED BY AN ITALIAN AIR MISSION, UNDER A RAIN OF JAPANESE BOMBS—SEEN FROM THE AIR. (Press Union.)

THE MAIDEN CASTLE EXCAVATIONS COMPLETED: DRAMATIC DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF DR. R. E. MORTIMER WHEELER, FIELD DIRECTOR OF EXCAVATIONS FOR THE SOCIETY OF ANTIQUARIES AND THE DORSET ARCHÆOLOGICAL SOCIETY.
DRAWING (MADE WITH DR. WHEELER'S ASSISTANCE) BY ALAN SORRELL.



WHERE DEAD DEFENDERS OF MAIDEN CASTLE WERE BURIED HASTILY BY NIGHT AMID THE ASHES OF BURNT HUTS: PART OF A WAR CEMETERY, DATING FROM THE ROMAN CONQUEST OF 43 A.D., OUTSIDE THE EASTERN GATE.



A STONE-LINED STORAGE PIT OF THE FIRST CENTURY B.C. DISCOVERED DURING THE EXCAVATIONS AT MAIDEN CASTLE: A RELIC OF THE HILL-TOP DORSET STRONGHOLD DESTROYED BY THE ROMANS UNDER VESPASIAN.



AN EARLY ROADWAY, WORN HOLLOW WITH TRAFFIC, EXCAVATED OUTSIDE THE EAST ENTRANCE OF MAIDEN CASTLE: A VIEW SHOWING (IN THE RIGHT FOREGROUND) PART OF THE "WAR CEMETERY" FOR DEFENDERS KILLED BY THE ROMANS.



THE STORMING OF MAIDEN CASTLE BY VESPASIAN'S LEGIONARIES: A DRAWING BASED ON ARCHÆOLOGICAL DATA, SHOWING (FOREGROUND) ROMAN SIEGE-CATAPULTS, THAT SHOT A BARRAGE OF ARROWS, BRITISH SLINGERS ON RAISED PLATFORMS, AND BURNING HUTS.



SHOWING A ROMAN ARROW-HEAD STILL EMBEDDED IN THE VERTEBRÆ OF THE SPINE: PART OF THE SKELETON OF A DEFENDER OF MAIDEN CASTLE KILLED WHEN THE FORTRESS WAS STORMED IN 43 A.D.

The concluding report on the four years' work of exploration at Maiden Castle, Dorset, was presented on February 24 to the Society of Antiquaries, for whom, in association with the Dorset Archæological Society, the excavations have been conducted by Dr. R. E. Mortimer Wheeler. The report has vividly revealed the story of the conquest by the Roman invaders under Vespasian (the future Emperor) in 43 A.D. Writing in "The Times," Dr. Wheeler says: "At the eastern end of the castle . . . the artillery train, which formed a part of the field equipment of the

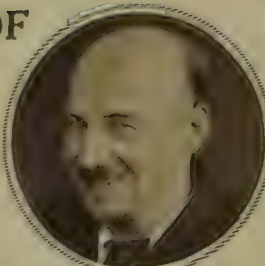
legion, came into action. After a preliminary barrage, the Roman infantry fought their way up the slope, from rampart to rampart, dislodging the defenders from the low stone towers or platforms that commanded the winding trackways, and firing the huts that stood within the inner bastions of the entrance. The great oaken gates were at last reached and battered down. . . . Finally, the attackers were withdrawn. . . . That night the survivors of the townsfolk crept from their broken stronghold, gathered their dead and buried them hastily amid the ashes of their huts."

PERSONALITIES OF THE WEEK:



MR. ALAN BEETON.

Elected an Associate of the Royal Academy at a General Assembly held on February 15. Painter; aged fifty-eight. Has exhibited at the Royal Academy, as well as in Europe and America. Is a Member of the National Portrait Society.



M. BUKHARIN.
Former Editor of both "Pravda" and "Isvestia."



M. RYKOV.
Former President, the Council of People's Commissars.

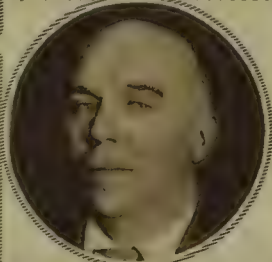


THE MASS TREASON TRIAL IN MOSCOW:
M. RAKOVSKY (ABOVE), FORMER AMBASSADOR IN LONDON AND PARIS; AND FOUR OTHERS OF THE TWENTY-ONE SOVIET LEADERS ACCUSED.

The biggest treason and murder trial yet held at Moscow opened in public on March 2. The twenty-one accused include seven former members of the Soviet Government, Yagoda, the former Chief of the OGPU, who was himself responsible for assembling the victims of the last big treason case, and many former friends of Lenin. Besides those illustrated here there are Rosenholz, ex-Commissar for Foreign Trade, and M. Krestinsky, former Vice-Commissar for Foreign Affairs. (Planet.)



M. YAGODA.
The former chief of the secret police.



M. GRINKO.
Former Commissar for Finance.

PEOPLE IN THE PUBLIC EYE.



SIR JOHN ANDERSON.

Until recently, Governor of Bengal. Elected M.P. (Nat. Govt.) in the Scottish Universities by-election with a majority of 8424, an increase of one thousand votes on the majority gained by Mr. Ramsay MacDonald in the by-election of 1937. (Russell.)



LORD PERTH.

Lord Perth, the British Ambassador in Rome, returned to London on February 24, to receive Mr. Chamberlain's instructions for opening negotiations with Italy for a settlement of outstanding difficulties between her and Britain. He was expected to stay about a week in London. (Keysione.)



THE DEATH OF ITALY'S GREAT SOLDIER-POET AND NATIONAL HERO:
THE LATE GABRIELE D'ANNUNZIO, PRINCE OF MONTE NEVOSO.

Gabriele D'Annunzio died suddenly on March 1, aged seventy-four, in his villa, the Vittoriale (presented to him by the nation) on Lake Garda, whither he retired in 1920 after his historic adventure at Fiume. In the war he served successively in the cavalry, infantry, Navy and Air Force, distinguishing himself chiefly as an airman. In 1924 King Victor created him Prince of Monte Nevoso, in recognition of his efforts to secure Italy's eastern frontier, of which that mountain is the highest point. D'Annunzio will be remembered as a great poet and man of letters, and the most romantic figure of his time. (Wide World.)



MR. R. A. BUTLER, M.P.

Appointed Parliamentary Under-Secretary of State, for Foreign Affairs in place of Lord Cranborne, who resigned at the same time as Mr. Eden. Formerly Parliamentary Secretary, Ministry of Labour. Has represented Saffron Walden as a Conservative since 1929. (Fayer.)



SIR KINGSLEY WOOD, M.P.

Appointed Grand Master of the Primrose League (the great Conservative Organisation), on February 23, following the resignation of Lord Baldwin. Sir Kingsley has been Minister of Health since 1935; and has represented West Woolwich since 1918. He is the senior partner of a firm of solicitors. (Vandyk.)



MR. A. T. LENNOX-BOYD, M.P.

Appointed Parliamentary Secretary, the Ministry of Labour, in succession to Mr. R. A. Butler. He has represented Mid-Bedfordshire as a Conservative since 1932. He was President of the Oxford Union in 1926, and contested the Gower Division of Glamorgan in 1929. He is thirty-four. (Elliott and Fry.)



PROFESSOR W. L. BRAGG.

Director of the National Physical Laboratory. Elected Cavendish Professor of Physics at Cambridge University in succession to the late Lord Rutherford. Professor of Physics, Victoria University, Manchester, 1919-37. Nobel Prize for physics, 1915. (Art Photo.)



LADY PLUNKET.

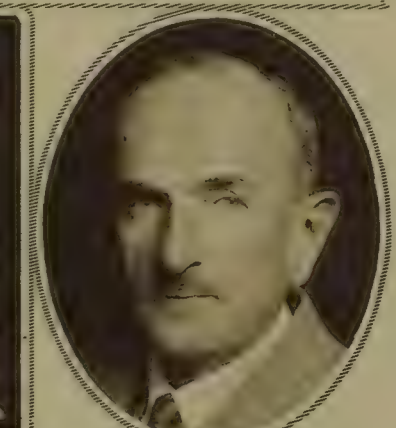
Lord and Lady Plunket, who were thirty-eight and thirty-seven respectively, were killed when an aeroplane in which they were travelling to Mr. W. R. Hearst's San Simeon ranch, crashed at San Luis Obispo Airport on February 24. The pilot was attempting to land in fog, when the machine hit the ground and burst into flames. The only survivor of the accident was Mr. James Lawrence, son of Sir Walter Lawrence, who had a miraculous escape, but was severely burned and fractured a leg. Lord and Lady Plunket were friends of the Royal family and well known in London and Dublin society. Their eldest son, the Hon. Patrick Plunket, aged fifteen, who is at Eton, succeeds to the title. (Fayer of Vienna.)



LORD PLUNKET.



THE HON. PATRICK PLUNKET.



DR. THOMAS GANN.

Noted archaeologist and explorer. Died February 24; aged seventy-one. An authority on the ancient cities of the Maya civilisation in Central America, on which he contributed to this paper. He located the forgotten cities of Coba, Tzibanche, and Ichpaatun. (Elliott and Fry.)

"DROWNED IN MALMSEY WINE": CLARENCE—THE ONLY KNOWN PORTRAIT.



"FALSE, FLEETING, PERJURED CLARENCE"—FOR EVER LINKED WITH THE BUTT OF MALMSEY IN WHICH HE WAS SAID TO HAVE BEEN DROWNED: A FINE 16TH-CENTURY PORTRAIT WHICH IS NOW ON VIEW IN LONDON. (44½ by 36½ in.)

The Duke of Clarence, brother of Edward IV., is remembered because of the story of his death in a "butt of malmsey wine" when other historical figures, of greater weight but less picturesque appeal, are forgotten. His portrait—the only one known—is to be sold by Messrs. Arnold Seligmann, Trevor and Co., of Grosvenor Street. It was painted by Lucas Cornelisz about 1540. This was some sixty years after Clarence's death, but, probably, there were still people at Court who could remember him and give the artist a first-hand description. When cleaned the picture was revealed as surprisingly brilliant in colour. The Duke stands at

the entrance of a tent of cloth of gold; and in the left-hand upper corner are the arms of England differenced with a label. He appears as a clean-shaven man, with fair hair falling almost to his shoulders. His plate-armor is edged with gold; he wears a jewelled belt; and there is a jewelled coronet round his helmet. The portrait was one of a series of sixteen of the Constables of Queenborough Castle, painted for the Earl of Dudley. Clarence met his death in 1478. The story of the butt of malmsey wine rests upon the statements of no less than three contemporaries; so that there may have been some truth in it

BY COURTESY OF MESSRS. ARNOLD SELIGMANN, TREVOR AND CO., 53, GROSVENOR STREET, W.1.

FORGETFULNESS BY TONS AND THOUSANDS: HOW LONDON,

THE ABSENT-MINDED, KEEPS LOST PROPERTY OFFICES BUSY.



LONDON—THE VAST CITY WHICH LOSES THINGS BY LORRY-LOADS: FILES OF ATTACHE-CASES, BAGS AND BASKETS BEING COLLECTED FOR THE LONDON TRANSPORT LOST PROPERTY OFFICE.



LIKE A FORCING-BED OF UMBRELLAS, WHICH AVERAGE ONE-THIRD OF ALL THE OBJECTS LOST: OPENING NEW ARRIVALS BEFORE STACKING THEM AT THE BAKER STREET LOST PROPERTY OFFICE.



THE BEWILDERING COMPLEXITY OF FORGETFULNESS: AN ARRAY IN THE "ODDMENTS DEPARTMENT" WHICH SUGGESTS LOSERS OF ALL AGES, CLASSES, AND WALKS OF LIFE.



"HARVEST HOME" AT THE LOST PROPERTY OFFICE: A TASTEFUL GROUP OF VEGETABLE MARROWS, ANTLETS AND MOTOR-CYCLES, DOMINATED BY A BAROMETER INDICATING "MUCH RAIN."

the traditional illustration), if put end to end, reach about forty miles, say from London to Reading, as the crow flies. It is when it comes to figures that the largeness of this public service becomes evident. These are the figures obtained at the last financial year. Within those twelve months the Lost Property Office registered 49,999 pairs of gloves and 19,799 single gloves; 33,611 pieces of clothing; 25,949 attaché cases; 24,660 books; 24,158 pieces of undefined property in parcels; 5805 pairs of spectacles; 5278 keys; 4005 pipes, and 2037 different pieces of foodstuff. As already mentioned, the sum total of this extraordinary collection was 348,477. London is a city which is absent-minded to the tune of thousands of pounds a year. (Photographs: Keystone.)



LEFT BY HALF A HUNDRED ABSENT-MINDED TRAVELLERS WHO PRESUMABLY FOUND THEMSELVES BARE-HEADED AT THE END OF THEIR JOURNEYS: A DAY'S COLLECTION OF HATS—AS MUCH AS TWO MEN CAN CARRY.



UNEXPECTED OBJECTS WHICH AROUSE THE CONJECTURE—WHO COULD HAVE BEEN THE OWNERS?—A VARIETY OF PERSONAL GARMENTS.



SORTING THE CATCH: EMPTYING THE BAGS SENT IN FROM VARIOUS STATIONS AND DEPOTS, AND REGISTERING THE DETAILS OF THE STRANGELY MINGLED CONTENTS.



A DAY'S "BAG" IN THE LONDON AREA: WELL-COVERED BIRDS, WHICH COME IN TO THE LOST PROPERTY OFFICE IN LARGE NUMBERS ROUND CHRISTMAS TIME; AND BASKETS OF PROVISIONS.

containing objects found within the last two weeks or so; the basement, to which things are shifted after this time, to stay for three months; and another floor below the basement, where they remain until about six months have elapsed since they were found. The shifting is done automatically, so that any object can be traced and found in the right floor on the right spot in a couple of minutes. But after the loser had been given half a year to call for his property, it changes hands, and the London Passenger Transport Company become the legal owners. They send it to a public auction held on the third of every month, and fifty per cent of the proceeds go to the Company, the other fifty per cent to the staff fund. The money thus realised is used to keep the organisation running,

though it is not sufficient to make it self-supporting. London transport serves an area of nearly 2000 square miles with a population of 9,500,000—as large as that of Australia. More than two thousand million passenger journeys are taken in its omnibuses every year, over a thousand million on its trams and trolley-buses, and many hundreds of millions on its railways. These thousands of millions of passengers lost in the twelve months of 1936, 348,477 objects, of which no more than 112,068 (or not quite one-third) were claimed. This means, in theory, that every 15 minutes somebody leaves something behind in either tube, bus, or tram and every five minutes this something is an umbrella. The 112,977 umbrellas collected by the Lost Property Office in one year would (to use

(Continued above on right.)

A PAGE FOR COLLECTORS.

THE FASCINATION OF SEA-PICTURES: A BOND STREET EXHIBITION.

By FRANK DAVIS.

drench his Italian and English landscapes. This is surely the height of Charles Brooking's attainment and makes one wonder what he might not have accomplished had he lived a few years longer.

The Patinir in the show has already been illustrated in colour in these pages. It must suffice now to note that one of its many beauties is the ship-building scene in the centre, a portion which will presumably attract particular attention in its present surroundings. Nevertheless, it would be as well to

that he is trying to put on paper or canvas has such fine form that he only has to achieve a near imitation for his picture to be half a success; even if he is heavy-handed with his sunlight or his clouds there is always the line of hull and sails to give substance to his composition. A ship—almost any ship—has such a breath-taking beauty that it brings distinction to even a clumsily drawn landscape, and when it is used for purposes of decorative balance, as in the very slight but delicious drawing (No. 68) by Abraham Verwer, "Two Dutch Men-of-War Off a Coastal Village"—used as a counterpoise to the long line of the shore—the difference between the mere reporting of fact and the making of a work of art is apparent immediately.

Among the rarities must be placed a large drawing by the normally pedestrian artist, Samuel Scott, "A View of Twickenham from the River," which makes one wish that this worthy English follower of Canaletto could have brought to his paintings in oils the same light-handed treatment he could evidently command when he set his mind to water-colour.

The important section of the show is undoubtedly, as it must be in any exhibition of marine paintings and drawings, the series by William van de Velde the Elder and Younger. The lives of these two gifted men cover nearly a century and their prime belongs to the formative years of the British Navy when Mr. Pepys was at the Navy Office; they devoted all their industrious years to the delineation of ships and the sea, set a standard for all subsequent marine artists and are very properly held in the highest honour both in the country of their birth and that of their adoption.

Their relation to their contemporaries in Holland is admirably illustrated by the inclusion of pieces by de Vlieger (the younger Van de Velde's master for a time), by Porcellis, Ludolf Bakhuysen, Van Goyen, and others less well known. Three small characteristic "grisailles" by the Elder artist (one must go to Greenwich to see the large examples) are particularly welcome, and especially one in which the whole design has been carried out in wash only. Normally the pen is used for the outlines, and the effect of wash only is to give an atmospheric subtlety which is most pleasing—anyway, to me, because

I am one of those crotchety people who cannot look at a "grisaille" without thinking of cold porridge, but this one I'd like to hang up at home—can one give higher praise to a picture?

Irrespective of any æsthetic questions, the show has an enormous interest for the student of shipping history—the changes in rig, for example, the beginning of yacht-racing (No. 13—year 1678—by Van de Velde the Younger—where the "Cleveland," one of Charles II.'s yachts, called after

the Duchess of Cleveland, is racing another yacht), a series of naval actions, and finally a set of naval commanders—miniatures by John Smart—Admiral Duncan, in command at Camperdown, Vice-Admiral Onslow, his second-in-command, and four others.



FOR the third year in succession high-, low-, and middle-brows, landsmen and mariners, lovers of art and lovers of ships have an opportunity of seeing at Colnaghi's, in New Bond Street, a portion of what is acknowledged to be the best private collection of marine pictures and drawings. Admiral of the Fleet the Earl of Cork and Orrery, Commander-in-Chief, Portsmouth, arranged to open the Exhibition on March 3, and the proceeds from the sale of the catalogue will be given, without deduction, to that most deserving charity, King George's Fund for Sailors.

The pictures and drawings, 113 in number (which is about perfection for an exhibition of this character), range in date from Joachim Patinir, who died in 1524, to Sutton Palmer, who died in 1933, and in spirit from the formal, structural composition of Jan Brueghel the Elder through the inspired journalism of the two Van de Veldes to the agreeable romanticism of Samuel Owen (died 1857)—a progress—I use the word non-committally and not as implying any judgment of quality—which provides an excellent survey of what painters and draughtsmen had in mind when they devoted themselves to this particular subject. In one or two cases I think that even visitors who are without specialist knowledge of marine painting will register delighted astonishment, notably



DOMINATING THE WHOLE EXHIBITION OF MASTERS OF MARITIME ART: "SHIPPING ON A DUTCH RIVER"; BY WILLIAM VAN DE VELDE THE ELDER. (21 by 26 in.)

Professor Sir Geoffrey Callender, the Director of the National Maritime Museum, writes, in the preface to the catalogue of the "Masters of Maritime Art" Exhibition at Messrs. Colnaghi's: "The picture which dominates the whole exhibition is the elder Van de Velde's painting in oils 'Shipping on a River in Holland.' This work is dated 1653, showing that the elder Van de Velde began to paint in oils comparatively early.

point out that this lovely little landscape finds itself in a marine exhibition almost by accident; the cultivated eye will linger with more pleasure upon the modelling of the rocks in the foreground, the



"FOUR MEN-OF-WAR IN A STORM": A VAN DE VELDE OF UNIQUE INTEREST, IN THAT ON ITS BACK WAS FOUND THE ARTIST'S SEAL, REPRODUCED ON THE RIGHT (SLIGHTLY UNDER DOUBLE SIZE).

The seal of the younger Van de Velde was found on the cross-bar of the stretcher of the canvas. It belongs to the early part of the eighteenth century and bears the initials "W.V.V.J." No trace of any armorial bearings borne by the Van de Veldes has been found at the Herald's office; but it has been suggested that these are of Continental, not English, origin.

before the little Brooking (No. 5 in the small Gallery); I know I went back to it a second time, wondering whether this subtle interpretation of a sunny evening could really be from the hand of a young Englishman (he died in 1759 at the age of thirty-six) whom the bigwigs have often catalogued as a second-rate painter, travelling hopefully in the wake of the two Van de Veldes. Rightly or wrongly, I see in this picture more of Van de Capelle than of the Van de Veldes, plus a little English sentiment, and a reminder of the golden light with which Richard Wilson could

dramatic treatment of the distant sky and the very subtle arrangement of diagonals and ellipses of which the picture as a whole is composed—a very pretty exercise indeed in what can, at a pinch, be called the higher geometry.

It is rather striking to see a series of good marine pictures well hung—one realises that it is nearly impossible for even a third-rate painter to make a thoroughly bad picture of a ship. The thing itself

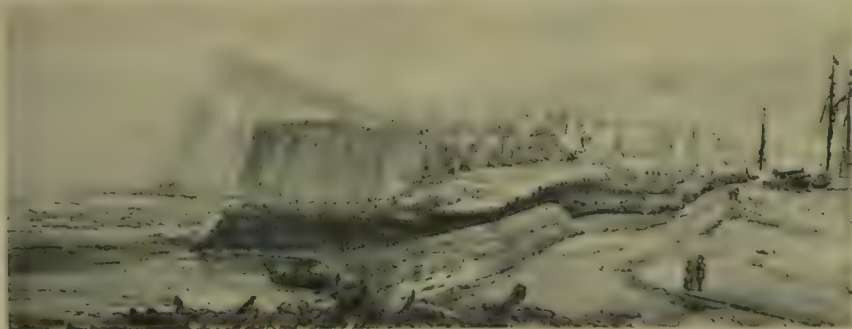


THE FASCINATION OF OLD SEA-DRAWINGS: A LONDON LOAN EXHIBITION.

REPRODUCED FROM THE ORIGINALS IN THE "MASTERS OF MARITIME ART" EXHIBITION AT COLNAGHI'S,
144-6, NEW BOND STREET.



"A VIEW OF SAFFI, MOROCCO": A DRAWING IN PEN AND WASH BY JAN PEETERS (1624-1677). (5 by 16½ in.)



"A VIEW OF DOVER": A DRAWING IN PEN, BLACK CHALK, AND WATER COLOUR BY JACOB ESSELENS (1626-1687). (9 by 22½ in.)



"TWO DUTCH MEN-OF-WAR OFF A COASTAL VILLAGE": A DRAWING IN PEN AND WATER COLOUR BY ABRAHAM VERWER (c. 1600-1650). (6½ by 11½ in.)



"A VIEW OF TWICKENHAM, FROM THE RIVER": A WATER COLOUR BY SAMUEL SCOTT (c. 1710-1772) DATED 1758. (13½ by 22½ in.)



"THE ATTACK ON COPENHAGEN, 1807": A WATER COLOUR BY WILLIAM ANDERSON (1757-1837). (5 by 7½ in.)



STEAM AND SAIL: "A MAN-OF-WAR UNDER TOW": A WATER COLOUR BY J. C. SCHETKY (1778-1874). (8½ by 13½ in.)



"TWO COASTAL CRAFT, ONE DRYING SAILS": A DRAWING BY W. VAN DE VELDE THE ELDER (1611-1693). (12½ by 15½ in.)



"NELSON IN THE 'AGAMEMNON' ENGAGING THE 'ÇA IRA,' MARCH 13, 1795": A WATER COLOUR BY NICHOLAS POCOCK (1741-1821). (6½ by 9½ in.)

These examples from the remarkably interesting loan exhibition of marine drawings and paintings at Colnaghi's, in aid of King George's Fund for Sailors, illustrate the great attractions of the display, not only in regard to art, but also to history. The Anderson water colour shows the "Copenhagening" of the Danish fleet by Admiral Gambier in 1807. Napoleon and the Emperor of Russia planned to raise a new Armada to fight England by combining all warships in neutral ports. The Danish fleet was the most important of these, and Napoleon was prepared to invade Jutland if the Danes refused to agree to his scheme. The English Government considered themselves justified in flouting Danish neutrality in order to prevent this disastrous

combination, and after bombarding Copenhagen Admiral Gambier returned to London with seventy Danish ships. The Nicholas Pocock water colour shows the inconclusive action off Genoa which, with the later action under Hotham's unenterprising leading, Nelson described as "miserable" affairs. Nelson, however, acted boldly when he maintained the "Agamemnon" of sixty-four guns, on the quarter of the "Ça Ira" of eighty guns for nearly four hours. The "Ça Ira" had, earlier in the day, fouled the "Victoire" and carried away her own fore- and main-topmasts—as the drawing shows. The Schetky is of interest as showing a three-decker of the traditional type being towed by a paddle-steamer.

THE WORLD OF SCIENCE.

STICK-INSECTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I AM about to attempt the impossible, inasmuch as I have set myself the task of summarising, at any rate, the more interesting facts which have been gleaned about those remarkable insects, grouped together in one great family, the Phasmidae, or "Stick-insects." The fitness of this name will become more apparent by a brief glance at Fig. 1. It should help much to get a grip of their peculiarities to bear in mind the fact that they are related to the cockroaches, those amazing creatures the mantises, which I hope to review in the near future, and the grasshoppers, for these afford us a standard of comparison.

In surveying their strange shapes one is faced with the question, "How are they to be interpreted?" One is tempted to see in them evidences of "natural selection," which seems, in many cases, to be the only explanation needed. But there are so many others which cannot be thus explained. Be this as it may, however, as examples of what is known as "protective mimicry" the stick- and leaf-insects, and the mantises, have no rivals. The resemblance to sticks, leaves, moss, and flowers is astonishing. The best-known species (*Dixippus*) is a native of Southern Europe. Years ago I bred them in hundreds, in the vain hope of at last finding a male. For this, like several other species, is "parthenogenetic"; that is to say, the females will produce hundreds of fertile generations without the intervention of a male. On rare occasions males have appeared, and they differ in many details from the females. As a rule, this tribe displays no more than vestiges of wings. But in some species the hind-wings are relatively large, and often brightly coloured.

All the stick-insects, unlike the mantises, are vegetarians. As a rule they are harmless, so far as man's interests are concerned, but they all have voracious appetites, and in some parts of the world cause great damage. In the Fiji and Friendly Islands, *Lopaphus coccophagus*—it has no name in common speech—will, on occasions, work havoc among the foliage of cocoa-nut trees, producing a scarcity of food. And it has been suggested that the unpleasant habit of cannibalism among the natives of these islands had its origin in food-famines from this cause. It is rare, we are told, to find any part of Australia where the gum-trees are not tenanted by a

blindness if it enters the eye. But their nocturnal habits are a great protection.

The likeness to a piece of stick, when the creature is resting, is indeed close. But there is a Malayan species

in regard to its form, is that of a typical stick-insect, very long, slender, and rod-shaped. But the wings, when expanded, are of great size and handsomely coloured. It presents, however, another peculiarity which is worth noting. This consists of a small, leaf-like expansion near the base of the second and third pairs of legs. Now we find similar, but much larger, leaf-like appendages running down on each side of all three pairs of legs in a species of *Exstastoma*. Furthermore, the fourth and fifth segments of the abdomen bear on each side a triangular, leaf-like flap. The whole insect is of a rich grass-green, and hence must harmonise very perfectly with its surroundings.

This brings me to the most profoundly interesting member of the whole tribe, the "leaf insect" (Fig. 2), wherein the whole body has been so completely transformed as to give it the appearance of a pair of overlapping leaves! And the front pair of legs, in like manner, bear large leaf-shaped expansions. As one would suppose, when seen amid foliage they are to be discovered only by accident. They rest as motionless as the surrounding leaves, and are of the same leaf-green colour. They move only at night-time, when they bestir themselves to feed. It will be noticed in the photograph of the Indian *Phyllium scythé*, that even the "ribs" of the leaves are reproduced. In some other species these expansions are made still more realistically leaf-like by small holes, dark markings and rings simulating damage done by other insects, or fungi! There are several species of these leaf-like stick-insects, in some of which we seem to find the incipient stages of this astonishing piece of "protective mimicry."

This term, "protective mimicry," was devised for all those cases—and they are legion—where, apparently, the disguise confers a benefit on the wearer by causing it to be mistaken either for some nauseous animal or for some inanimate object. The orthoptera, the beetles, butterflies, and moths provide innumerable instances and afford an extremely valuable insight into the problems relating to the coloration of animals. But besides their diversity in size, shape and coloration, they display yet another and rather surprising illustration of their plasticity. A Brazilian species of the genus *Prisopus* has the strange habit of seeking shelter under submerged stones in mountain streams. As a consequence, the under-side of the body is hollowed, to form a kind of sucker holding it in position, whether resting under, or on the upper-side of, a stone, as circumstances decide. Possibly a clue to the mystery of this surprising mode of life will be found when other and nearly allied species are found living along the margins of streams.



1. THE STICK-INSECT OF SOUTHERN EUROPE: A SPECIES OF THE PHASMIDÆ, WHICH, WITH THE LEAF-INSECTS AND THE MANTISES, ARE UNRIVALLED AS EXAMPLES OF "PROTECTIVE MIMICRY."

Hundreds of generations of this species have been bred in captivity without a single male being found. Males appear very rarely, and they differ slightly in appearance from the female.

(*Lonchodes*) where-in the body has become so attenuated as to be scarcely thicker than the legs, and wonder has often been expressed that room could be found for all the internal organs it must contain to sustain life. By way of contrast stands *Eurycantha*, of Lord Howe Island, which has diverged widely from the typical form. The body is short and broad, while the hindmost pair of legs have thighs of enormous thickness, and marked by very deep grooves and ridges. The two anterior pairs of legs are also conspicuously short for a stick-insect, and armed with long claws. The

wings exist only as vestiges. I have, so far, been unable to find out anything of its haunts and habits. When these are known a clue may be found to its singular shape. One of the giants of the tribe, *Eurycnema*, is 13 in. long. *Palaphus*, of Old Calabar, is another attaining to a length of 9 in. The body,



2. PRESENTING AN ASTONISHING LIKENESS TO A PAIR OF OVERLAPPING LEAVES: A FEMALE OF THE REMARKABLE LEAF-INSECT OF CEYLON—THE MALES DIFFER CONSPICUOUSLY FROM THE FEMALES AND ARE LESS MODIFIED. (Photograph by D. Seth-Smith.)

species of *Podacanthus*. Occasionally they become so abundant that the trees for miles round have been denuded of their foliage, while dead and dying insects may be found lying on the ground below in heaps.

Their surprisingly close likeness to the vegetation among which they live is not, as one would suppose, an absolute protection from enemies. Birds eat them when by chance they find them. But some of them have a further protection in a stinking liquid which can be sprayed from the body and is so acrid as to cause



3. SHOWING HOW CLOSELY THEY RESEMBLE THE LEAVES AMID WHICH THEY REST: FOUR SPECIMENS OF THE LEAF-INSECT (THREE IN FRONT AND THE FOURTH ON THE UPPER LEFT TWIG) PHOTOGRAPHED ON A SHRUB.

In the wild state the resemblance is more marked because the leaves of the plant on which the leaf-insects feed are larger. (Photograph by D. Seth-Smith.)

A VERMEER DISCOVERED: THE "CHRIST AT EMMAUS"—FOR ROTTERDAM.

THE Burgomaster of Rotterdam informed the Municipal Council recently of two important acquisitions for the Boymans Museum. The first of these is a recently discovered masterpiece by Jan Vermeer of Delft—"Christ and the Disciples at Emmaus." It is signed "J. Meer" and dates from about the year 1660, when Vermeer was twenty-eight. Its colour-scheme is characteristic and its profoundly religious sense can be judged from our illustrations. Deep blue and lemon-yellow alternate with delicate grey tones. Before its discovery apparently only one religious picture, in the strict sense, by Vermeer had been known—"Christ with Martha and Mary" (at Edinburgh). This latter is an early work. The other picture purchased for the Museum is the fine Rembrandt of about the year 1662, once in the Schwab collection in America and recently seen at the Katz exhibition at Dieren. Both purchases have been made at the instance of the Director of the Boymans Museum, Mr. D. Hannema, who has been able to command the support of the Rembrandt Society of Holland, of that Nestor of Dutch art historians, Dr. A. Bredius, and of over a hundred generous donors. The Vermeer was bought from the firm of Hoogendijk, the Rembrandt from Katz. The two pictures will not be on view to the general public until the summer, but will be shown privately to the numerous local art-lovers who have made these important purchases possible and to the members of the Rembrandt Society. We have no information as to the price paid, but a reasonable estimate can scarcely be much less than £100,000.



THE NEWLY DISCOVERED VERMEER, WHICH HAS BEEN PURCHASED FOR THE BOYMANS MUSEUM, ROTTERDAM: "CHRIST WITH THE DISCIPLES AT EMMAUS," PAINTED ABOUT 1660, IN WHICH CITRON YELLOW ALTERNATES WITH DEEP BLUE AND DELICATE GREYS. (1'29 by 1'17 in.)



THE HEAD OF THE SERVANT IN THE NEWLY DISCOVERED VERMEER PAINTING: A DETAIL OF A FIGURE IN WHICH BLACK, GREY AND RED DOMINATE; SHOWING THE EXQUISITE RENDERING OF THE PLAY OF LIGHT.



ANOTHER DETAIL FROM THE NEW VERMEER: THE DISCIPLE ON THE RIGHT; WITH A CITRON YELLOW GARMENT WHICH CONTRASTS WITH THE DEEP BLUE WORN BY CHRIST.

THE KANGAROO AND ITS EXTRA "LEG": A JUMP FROM START TO FINISH.



PREPARING TO MOVE AWAY FROM THE PHOTOGRAPHER.



BRINGING ITS HIND-LEGS FORWARD UNDER THE BODY.



RAISING ITS FORE-LEGS FROM THE GROUND.



THE "ALERT" POSITION—READY TO SPRING AWAY.



"HE LOOKS DANGEROUS"—THE KANGAROO JUMPS OFF.



JUMPING AND TURNING AWAY IN THE AIR.



PIVOTING ON ITS TAIL TO CHANGE DIRECTION.



THE UPRIGHT POSITION AFTER "TAKING-OFF."



"LANDING"—SHOWING THE HIND-LEGS STRETCHED FORWARD.

As noted in a recent issue, the fact that the Koala, or Australian native bear, is to be featured on the new Australian fourpenny stamps indicates that this amusing little animal is enjoying increasing popularity; and the position of the kangaroo as a national emblem is deemed by some to be a little insecure! This series of prints from a high-speed film shows a Great Grey-kangaroo, in the Australian

section of the Melbourne Zoo, rising to the erect position and bounding away when disturbed by the photographer. Chiefly noteworthy is the part played in the animal's movements by the powerful tail. It will be seen that it is in constant use as a balancing mechanism when the kangaroo is hopping, and that it also functions as a "leg" supporting the body while the hind-legs are drawn forward.



STORIES OF THE CLANS No. 1

According to tradition the first Gordon to achieve notoriety was that Bertrand de Gourdon who is said to have shot Richard the Lion Heart before Chalus in 1199. The old red tartan was, like some others, a territorial one proper to parts of Aberdeenshire and Morayshire, and was worn in the 18th century by Gordons, Brodies and Forbesees alike, especially those with Jacobite leanings.

When in 1794 the Gordon Highlanders were raised for the Crown from the Clan by the Marquess of Huntley it was necessary to provide them with a tartan that did not imply either a preferential loyalty to the Chief or sympathy for the exiled Stewarts, the Black Watch tartan was selected, but differenced with a yellow stripe. Except for full dress this has now come to be accepted as the clan tartan.

In the same way the present Forbes tartan was evolved in 1822 by Miss Forbes of Pitsligo by adding a white cross line to the Black Watch tartan. Thus the two principal families that once wore the red Huntley now wear a tartan only differenced by a yellow and a white line. The unique clan badge is a sprig of ivy.

The Gordons it may be noted were the first to adopt the Glengarry bonnet after its invention about 1795 for the use of the Glengarry Fencibles. Our Gordon, however wears the Balmoral bonnet, now generally worn in Scotland. It is a modernised version of the old Kilmarnock "blue bonnet" made famous by so many Scots songs. Like the Royal Balmoral tartan it was apparently evolved by the Prince Consort about 1860.



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it's GILBEY'S*

*An old Scot
enjoying
an old Scotch*

Gilbey's
SPEY ROYAL
Scotch Whisky
10 YEARS OLD

Notes for the Novel-Reader: Fiction of the Month.

IF there is anyone unfamiliar with Nikolai Gubsky's work he should lose no time in getting "Mara the Gypsy." It is distinguished by Mr. Gubsky's excellent style and humour. "The tempo of a story," says the passage on the fly-leaf, "should be determined by the speed at which the central character consumes the material of life, that is to say, transforms events and influences into emotion and thought." That is precisely what has been accomplished in Mara's story. She fleets through it on wings. Her experiences are such as accrue to the adventurer who acts on impulse—impulse that has a genius for living behind it. Mara was part Slav, part gypsy; a throw-back to the latter strain in a Russian aristocratic family. Born on the remote estate where their mother the Countess lived the year round, Mara and her sister Olga were in their early teens during the Great War. In the Revolution Mara ran away from home, to fall in with and be adopted by a gypsy circus



AN INTERESTING PERSONALITY IN FRENCH POLITICAL LIFE: MADAME TABOUI, THE DIPLOMATIC EDITOR OF "L'ŒUVRE," WHOSE "BLACKMAIL OR WAR" HAS JUST BEEN PUBLISHED IN AN ENGLISH TRANSLATION.

Madame Geneviève Tabouis is one of the best-informed journalists in Paris, and her opinions are often quoted in the English Press; for she has personal contacts with most of the leading European figures and her opinion carries great weight. The translation of "Blackmail or War" has just been published as a Penguin Special, at the price of 6d. (Associated Press.)

troupe. She and her family were not to meet again until she was rediscovered in Moscow, where Olga and her mother were living in poverty, and she was dancing and miming in a café. The gypsies had developed her talent, and she was already on the way to the privileges the U.S.S.R. accords to the artist. Her charm and audacity served her well; she could even stand up to and outwit an OGPU official. Mara had an equal footing in two sharply contrasted worlds, the dance halls and "luxury" restaurants where roubles were freely squandered, and the squalid, precarious existence of the survivors of the old régime. She herself was a professing Bolshevik—a

genuine one, for when a producer whisked her across to Sweden she detested its democracy and bolted back to Russia. There is much more in "Mara the Gypsy" than simply Mara, charming and irresistible though she be. It gives us an intimate picture of the new Russia, not confined to Moscow, but ranging to the toilers beyond it, and in particular to the peasants, for whom the Revolution had merely exchanged one form of oppression for another.

Louis Bromfield's "The Rains Came" is a massive novel. Unlike Mr. Gubsky's, its central character moves reluctantly, a neuroathenic whom it takes nothing less than earthquake, flood and pestilence to quicken. That Tom Ransome seems to have had some misty vision of the India of the future is reflected in the personalities of the incredibly noble Brahmin doctor and the benevolent Maharaja of Ranchipur. The group of devoted people about them is contrasted with Lord Heston, a capitalist who was visiting India to put through one of his gigantic, predatory deals: with Lady Heston, a decadent Society woman; with various Anglo-Saxons, including a young officer whose only redeeming quality was that he went to death in the discharge of his duty; and with the American small-town woman who was so disastrously unfitted to be a worthy missionary's wife. Two of Mr. Bromfield's inhibited spinsters are inserted into this book, and exhibit his characterisation at its best. The drama begins with Ranchipur parching under the brazen heat of the sun. Then comes earthquake; the monsoon and the great dam break simultaneously, and typhoid and cholera complete the calamity. Heston dies of plague in the shattered palace; the Maharaja, aged and frail, dies too; Lady Heston, like Ransome, miraculously changed in heart by the impact of reality, succumbs to typhoid contracted from a native woman she had helped to nurse. "The Rains Came" should not be taken to be the last word on India, but it can be recommended for its power and vitality.

Heinz Leipmann's "Escape to Life" presents another neurotic individual. There was good reason for Martin's neurosis, for his early years had been ravaged by the Great War. He was a young German whose father was killed in action; his mother, whom he clung to, died under an operation for cancer. He was adopted by a Philistine uncle and aunt, and made a desperate attempt to escape from maladjustment. He went through tortures as a stowaway in an American-bound freighter, was inhumanly exploited by a New York boss, and eventually returned to Germany to realise he was of the generation that had had no childhood, and so had been robbed of moral strength for the struggle for existence. Then he fell in love with a young woman who understood him; and started to write a novel, awakening to the consciousness of a new power within him. We are told "Escape to Life" is a self-revelation, much of it taken from the author's diaries. And that is how it reads.

Oliver Brooke in "The Property of a Gentleman," by Richard Ullman, was victimised by an abnormally possessive father. Charles Brooke was a monopolist, and his only son his most jealously guarded treasure. This is very well depicted; one sees him deviously suppressing initiative in Oliver, inducing him, when he married, to remain in his house, and gradually eliminating the young wife of independent spirit. The mischief Charles Brooke made was not to end with his death, for he had transmitted his unpleasant peculiarities to Oliver. "The Property of a Gentleman" is a clever first novel, written with a fine sense of style.

There is, fortunately, no morbidity about the people in J. L. Hodson's "Mr. Arkwright's Marriage." Some of them are far from models of propriety, but they are refreshingly normal. Mr. Hodson's humour and his keen appreciation of human weaknesses are, as usual, delightful. Arkwright is a Midlander, who was hooked by an Irish widow on a pleasure trip, he a man of fifty-odd, and she a woman of the dangerous age. She landed him beautifully, though the late Mrs. Arkwright, viewed in retrospect, was so appalling that it was only natural the simple little man should warm to laughing easy Kitty Donovan. In the long run—not so very long—he was well rid of her; but he had his snatch of happiness before she eloped with a bolder man. And credit must be given her for telling him in her runaway letter how she knew he was good all through, and too good for her. It is a pleasure to meet the people in this book, and to meet Mr. Hodson again, not, it may be, quite in the form he was in in "Carnival at Blackpool," but still a very long way ahead of the average novelist.

"They are Transformed," by Seton Peacey, is the second volume of the Cargoe family trilogy that began

with "The Achievement of William Cargoe." Whether it is the Mid-Victorian age that is at fault, or that the Cargoes themselves are in the doldrums, the fact remains that the present instalment of their history is only moderately interesting, and one can only hope for better entertainment in the next. "Silver Bugle," by Gordon McDonell, deals with a livelier family, but then it is not a period piece, but a galloping story in which gangsters and racing at Auteuil and a Crusader's silver bugle, the Monksilver heirloom, take full charge. It is romantic and exciting after the manner of the "Beau Geste" school of fiction.

Walter Duranty writes of what he knows in "The Gold Train": he was Moscow correspondent for the *New York Times* for seventeen years. He has not confined himself to Russian stories; one of the best of this collection is a weird tale from the Alcazar. European superstitions have a fascination for Mr. Duranty, and he is sardonic as well as grim.

The thrillers range from straight detection to what the publisher describes as "alien strangeness and mystery" in William Sloane's "To Walk the Night," a book that is faintly suggestive—without Anstey's humour—of "The Tinted Venus," and of Bulwer Lytton's "Strange Story." Selena, the visitant from the enormous spaces of the universe, descends upon some bright Americans on Long Island, which somehow heightens the sinister effect of her intrusion. Ellery Queen's "The Devil to Pay" is a fair example of the straits to which detective-story writers are being driven. The murder itself is fantastic; but to say what the weapon was that killed Spaeth would be giving a genuine sensation away. (Oddly enough, this unusual weapon has been used more than once in recent fiction.) Mr. Queen, of course, makes his exits and his entrances superbly. Philip MacDonald has reintroduced Colonel Gethryn in "The Nursemaid Who Disappeared." It is good to find both him and Mr. MacDonald sleuthing on the trail of a complicated American kidnapping that actually comes off in England. Richard Hull is in capital form, too, in "Excellent Intentions," a little less electrifying than in "Murder of My Aunt" perhaps; but highly ingenious. Once again a most revolting person is neatly eliminated, and one's only regret is that the destroyer should not have been permitted to escape arrest and conviction. Something of the same sort happens in "The



"THE TREASURE OF THE WEEK" BEGINNING MARCH 3 AT THE VICTORIA AND ALBERT MUSEUM: A MODEL IN TERRA-COTTA FOR A MONUMENT IN THE CHURCH OF SS. NOME DE GESU E MARIA, ROME; PROBABLY BY FRANCESCO CAVALLINI.

The Church of the SS. Nomi de Gesù e Maria was built about 1640, and is one of the most beautiful examples of Baroque decorative intention which exists to-day. The nave, particularly, is eminently characteristic of an age when pious and practical considerations were combined in a decorative whole. The tombs of the church's benefactors, the Cenci-Bolognetti family, for one of which this is the original model, are placed immediately above the confessional boxes. The model is probably the work of Francesco Cavallini, about whom little is known except that, with Francesco Aprile, he was responsible for all the monuments of the Cenci-Bolognetti family in this church.

Guilt is Plain," by David Frome. There was no particular reason, but to the contrary, why old Mrs. Isom should continue to exist. Mr. Frome has brought off an audacious coup in the very beginning of the book; the guilt is plain, but you will be very bright if you recognise it before the two last chapters.

BOOKS REVIEWED.

- Mara the Gypsy. By Nikolai Gubsky. (Heinemann; 7s. 6d.)
 The Rains Came. By Louis Bromfield. (Cassell; 8s. 6d.)
 Escape to Life. By Heinz Leipmann. (Duckworth; 7s. 6d.)
 The Property of a Gentleman. By Richard Ullman. (Faber and Faber; 8s. 6d.)
 Mr. Arkwright's Marriage. By J. L. Hodson. (Gollancz; 7s. 6d.)
 They are Transformed. By Seton Peacey. (Macmillan; 7s. 6d.)
 Silver Bugle. By Gordon McDonell. (Harrop; 7s. 6d.)
 The Gold Train and Other Stories. By Walter Duranty. (Hamilton; 7s. 6d.)
 To Walk the Night. By William Sloane. (Barker; 7s. 6d.)
 The Devil to Pay. By Ellery Queen. (Gollancz; 7s. 6d.)
 The Nursemaid Who Disappeared. By Philip MacDonald. (Collins; 7s. 6d.)
 Excellent Intentions. By Richard Hull. (Collins; 7s. 6d.)
 The Guilt is Plain. By David Frome. (Longmans; 7s. 6d.)



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THE PLAYHOUSES.

"DODSWORTH," AT THE PALACE.

SHOULD a play be judged on its own merits? Is it unfair to compare it with the novel from which it has been adapted? Or with a film version? As a picture, "Dodsworth," with Miss Ruth Chatterton and Mr. Walter Huston in the title-roles, was regarded as one of the best films of the year. The screen is obviously the better medium for a book that covers so much ground. The play is too episodic, and the sixty characters that crowd the stage have the air of hampering the principals' freedom of movement. Yet those who have neither read the novel, nor seen the film, will find this excellent entertainment. Mr. Philip Merivale makes a convincing figure of Dodsworth. Some have complained that he is not a "typical" motor-car manufacturer. As if Nature built automobile-builders to scale! Others of his accent, or, rather, lack of it. As to the accent, after a quarter of a century in the States, Mr. Merivale should be his own best critic. Again, Mr. Sinclair Lewis did not draw Sam as another Babbitt. He says of him that, though he played golf well, he seldom talked about his scores. Which surely indicates that he was an exceptional type of man. Reserved, one might call him. As Fran, Miss Gladys Cooper is not quite so successful. She is not fluffy-headed enough. Nor does she suggest the type of woman who would thrill when her hand was kissed. Yet those who approach the play with the characters not already focussed in the mind's eye will find much to please them. Fran has such charm that it is easy to understand why her husband adores her after twenty-five years of married life. She is a real enough person to make one wish that Sam would take drastic action to bring her to her senses. Miss Nora Swinburne makes a perfect foil. She is the sweet, understanding woman to perfection; almost cloyingly sweet one would think, unless one had reached Sam's age, when a wife, in a way, becomes just an armchair in front of the fire.

"SURPRISE ITEM," AT THE AMBASSADORS.

It is a pleasing change to watch a first-night curtain rise on an unusual setting. Instead of the customary lounge hall, with its six doors, and French windows leading to lawn, Mr. Cyrus Brooks has chosen the interior of a small wireless shop; a poverty-stricken

one, such as are encountered in the side streets of Soho. The characters in the first act carry conviction. There is Mr. John Laurie as a salesman obsessed with sex. He seems to read the morning newspapers for their stocking advertisements. Mr. Frederick Piper is the ideal rents-and-rates-worried proprietor. Mr. Norman Pierce is immense as the rubicund, slow-witted commissioner. Then there is Mr. Marius Goring, as a sort of Shock-Headed Peter, who mends non-customers' crystal-sets for nothing. His inhibition against recommending really expensive sets to customers does not endear him to his employer. This act is good stuff, and suggests that the author might do well to concentrate on suburban life. It is when Mr. Goring attempts to impersonate an Archduke that the play falls to pieces. The producer should certainly not have sent him off to sup at the Ritz in such a dress-coat. Nor has Mr. Goring sufficient comic invention to carry off a clothes-changing scene. The putting-on of trousers will always get some laughs; but Mr. Goring got none from those not so easily amused. While only mildly entertaining, the play has enough promise to encourage the author to persevere.

BOOKS OF THE DAY.

(Continued from page 376.)

Mrs. Harkness is the most modest and the least professional of zoological explorers. It was a personal tragedy that prompted her to undertake the adventure. She felt that she had, as it were, "inherited" the expedition, and it was as a tribute to her husband's memory that she undertook it. So without any training or experience, and in face of much chaff as well as serious warnings, she went out to China and, against all prophecies and expectations, eventually achieved success. Whatever may have been her private sorrows, she does not allow them to darken the reader's enjoyment. She tells her story in a vein of quiet humour which is very engaging. Her book owes its charm and interest not only to the zoological element, but to the sympathy and understanding with which the author describes Chinese life and character.

In connection with the above-mentioned history of the Great Trek, I will briefly mention here several other notable books concerning South Africa, in case, amid the pressure of the spring publishing season, I

may not get another opportunity. The latest to appear is "OUTLANDERS." A Study of Imperial Expansion in South Africa, 1877-1902. By C. E. Vulliamy. With Frontispiece (Cape; 12s. 6d.). Here we have an anti-Imperialist view of the South African war, the various events which led up to it, and the leading personalities of the period, including Gladstone, Rhodes, Dr. Jameson, President Kruger, and Joseph Chamberlain.

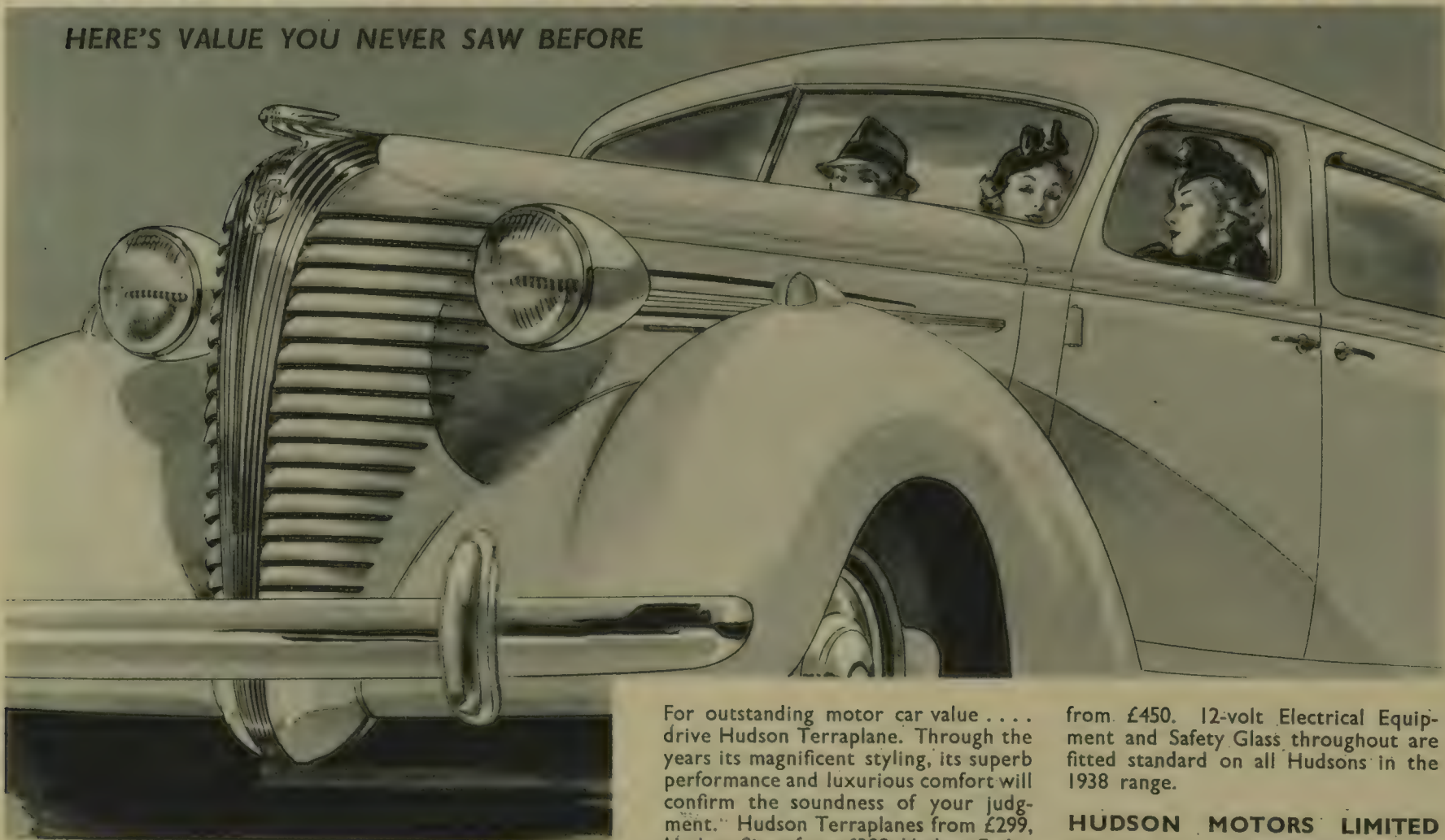
Closely associated with Cecil Rhodes in many of his adventures was the author of "EX AFRICA..." By Hans Sauer. With Illustrations and Map (Bles; 18s.). Dr. Sauer's life-story, which he carries up to the year 1900, when he left South Africa to make his home in England, throws a strong, personal light on the events and protagonists of a dramatic period. Particularly interesting is his account of the famous *Indaba* which ended the Matabele Rebellion. Dr. Sauer was with Rhodes on that occasion, and is now the sole survivor of the small party.

Another book of medical interest, "BUSHVELD DOCTOR." By C. Louis Leipoldt (Cape; 10s. 6d.), concerns a later period in South African history, during the Great War. The author became medical inspector of schools in the Transvaal, he tells us, twenty-two years ago, apparently in 1915, and his district covered some 120,000 square miles. On his tours of inspection he travelled thousands of miles every year, and this revealing book pictures the Bushveld as he knew it. There is much comment on matters of public health, native life and natural history; with a memorable glimpse of the exiled President Kruger in old age.

With this passage may be compared a chapter entitled "Glimpses of Oom Paul" in another book of reminiscences, "STAGE-COACH DUST." Pioneer Days in South Africa. By Harry Klein. Illustrated (Nelson; 8s. 6d.). The experiences here related are those of Alexander Gibson, who in his time has been stage-coach driver, Transvaal burgher, Imperial trooper, and Rhodesian pioneer. His memories date from the 'eighties, and the main story ends with the conclusion of the South African war. It is full of stirring incident, and portrays vividly the rough conditions of travelling in South Africa forty or fifty years ago. C. E. B.

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Of Interest to Women.

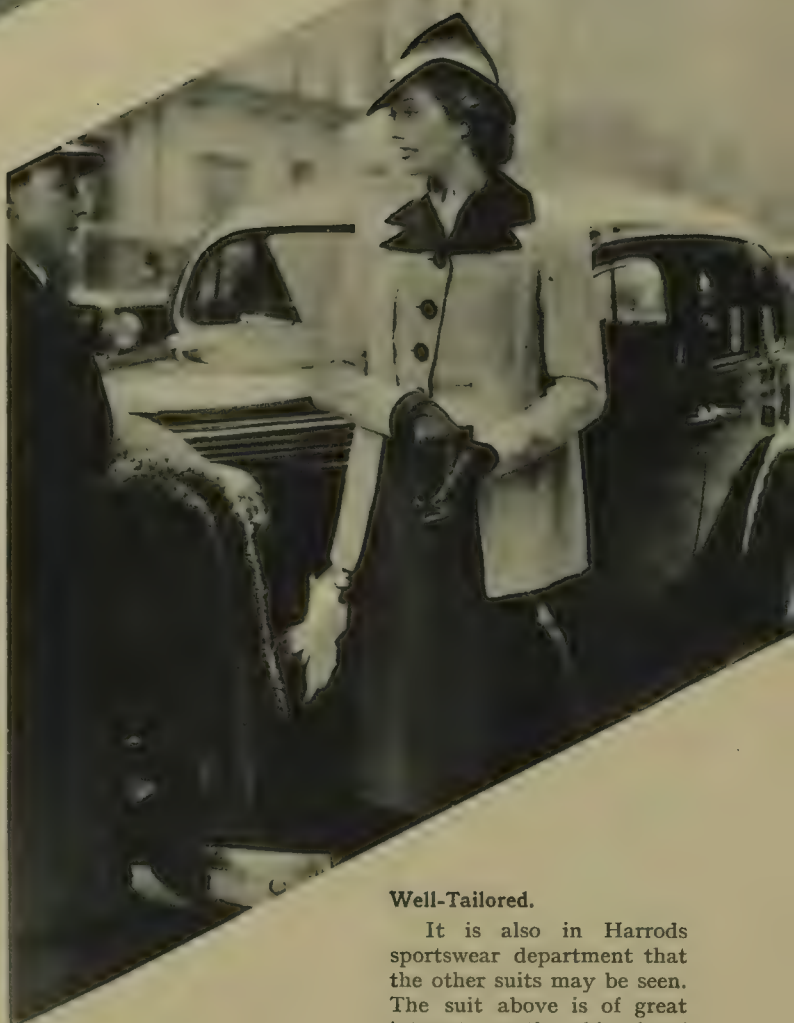


"Fashion Interviews."

Fashion interviews are held weekly at Harrods, Knightsbridge, in their "theatre," devoted to the display of accessories as well as frocks and furs. Heralds of the spring were the hats for "occasions," as well as those for sports and country wear. In the first category were variations on the Watteau theme, with perfectly flat crowns and deep bandeaux at the back; they were trimmed with fruit, flowers and fancy ribbons, some having scenes from "Snow White and the Seven Dwarfs" embroidered on them. Draped and plain veils are more modish than ever. Some of the models had very wide, upstanding brims faced with unusual embroidery in which thread and appliqué work were present. Now regarding felt hats, those portrayed on this page may be seen here, including the ones which accompany the suits. They are all simple, nevertheless they are initialled spring 1938.

Necklines.

In the sunlight and in the limelight is the bolero; the fabricating medium may match or contrast with the dress. Necklines are very important, including the square effect which suggests that it has been drawn up with a string to hold it in position; note the one in the picture on the left. Another comes right up to the base of the column of the throat and is likewise threaded. The "V" has not been neglected; it is rather longer than heretofore and is filled in with semi-diaphanous materials, including lace and tucked chiffon.



Well-Tailored.

It is also in Harrods sportswear department that the other suits may be seen. The suit above is of great interest, as the skirt is of black jersey with a lightweight "roughened" lace weave tweed jacket, the revers and buttons being of black jersey. The suit on the left is of emerald-green jersey relieved with touches of crushed mulberry and spring green shades; this may seem crude, but it is particularly artistic. A feature is likewise made of jersey skirts for golf, skating, and country wear. They are admirably cut and tailored, hence the movements of the prospective wearer are never handicapped.

Sportswear.

A novelty that has appeared in Harrods' sportswear department is brushed angora. It has the appearance of marabou and has been used for the coat of the dress on the right above; it is available in many lovely shades. In this instance it is dark walnut brown; the dress which accompanies it is of fancy jersey of an elusive hay shade, enriched with rat-tail embroidery, a revival which cannot fail to please.



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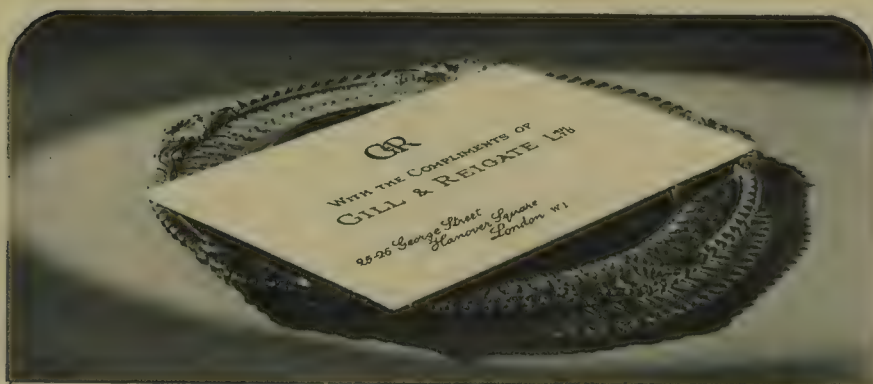
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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

THE WALLED TOWNS OF NORTHERN BAVARIA.

GERMANY is a land of extraordinary variety in the attractions it has to offer the tourist, and one of the chief of these is its great historic charm. This is experienced in no part of the country more delightfully than in Northern Bavaria, where, in the old-time kingdom of Franconia, are three ancient walled towns, Rothenburg, Dinkelsbühl, and Nördlingen, held to be the most picturesque in Europe. They stand out boldly on heights, with towers, ramparts, battlements and gateways that, from a distance, seem too fantastic to be real, and you fear you may discover them to be the product of some strange mirage. Each of them figured prominently in the Thirty Years' War, which devastated such a large tract of Europe, and each suffered greatly. Nördlingen witnessed the rout of the model army of Gustavus Adolphus, whilst Rothenburg stood a siege against Tilly, was captured and sacked, afterwards being forced to give shelter to the troops of Johann of Worth, and of Piccolomini, the

Swedes, and the French. Dinkelsbühl suffered grievously, too, from siege and famine.

The gem of the three towns is Rothenburg, and it is probably the finest example surviving of a mediæval town, flanked by towers, gates, and walls. To walk along its ramparts is to gain a peculiarly vivid impression of a siege in olden times, and the view of the town from the ancient Stoberlein tower, with its maze of straggling streets and alleys, and picturesque buildings huddled together is one that is most fascinating. The finest building in Rothenburg is the Town Hall, one part, the older, Gothic; the other a beautiful structure in the Renaissance style, in which, every Whit Monday, the play of "Der Meistertrunk" is performed, to commemorate the escape of the City Fathers from the death sentence awarded them by Tilly after his capture of the town, when the aged Burgomaster Nusch is said to have drunk such a tremendous draught of wine that Tilly, in admiration, spared his and his comrades' lives. Among the many other interesting sights in Rothenburg are the Architects' House, with its splendid courtyard surrounded by timber galleries; St. George's Fountain, in the Herren-gasse, the finest in the town; the Fleischhaus, which has a rich collection of the antiquities of Rothenburg; the Burgtor, the highest and oldest gate tower in Rothenburg; the Plönlein, one of the most artistic and picturesque spots in the town; the Franciscan Church, of early Gothic; and St. James's Church, with its Bridal Doorway, its fine high altar, and two side altars carved by Riemenscheider.

Added to the romance of its ancient ramparts, high vaulted gateways, and its old lanes and nooks, Dinkelsbühl has great beauty—in the wide expanse of moat which flanks its walls and the parks which stretch beyond, whilst within the town there are magnificent specimens of house architecture of the period of German Renaissance; a walk down Segringer Strasse alone is worth a visit to Dinkelsbühl. Then there are to be seen the House of Gustavus Adolphus, built in 1437; the Deutsches Haus, on the Market Square, a gem of German Renaissance; the Town Hall, with its old wooden galleries, its frescoes, and its stone spiral staircase; the Spitalkirche, which has a painting by Van Dyck; St. George's Church, considered to be the most beautiful late Romanesque basilica in Southern Germany; and the Rothenburg Gate, the rooms above which were torture-chambers and prisons in the days when, like

Rothenburg and Nördlingen, Dinkelsbühl was an Imperial town. No visit to Dinkelsbühl is complete without a visit to the Hotel of the Golden Rose, a famous fourteenth-century building, with remarkable frescoes. Like Rothenburg, Dinkelsbühl has an historical festival



IN ROTHENBURG, PROBABLY THE FINEST SURVIVING EXAMPLE OF A MEDIAEVAL TOWN: THE PLÖNLEIN, ONE OF THE MOST PICTURESQUE SPOTS; SHOWING (ON THE LEFT AND RIGHT) TWO OF THE OLD GATEWAY TOWERS.

Photograph by Edward E. Long.



FORMERLY USED AS A PRISON AND CONTAINING TORTURE-CHAMBERS: THE FAMOUS ROTHENBURG GATE AT DINKELSBÜHL. (Photograph by K. R. Shrewsbury.)

play, the "Kinderzeche," which commemorates the saving of the town from plunder by the Swedish troops in the Thirty Years' War, and so has Nördlingen; both plays are performed in the Market Place.

The spirit of the past is as well preserved in Nördlingen as in its sister towns. Its old tower-crowned walls are of surpassing interest, also its rambling lanes; it has, in its Kürschnerhaus, or Skinners' Hall, the oldest Guildhall in Germany; its Town Hall, with an imposing flight of steps, contains a remarkable museum of local history; and the gem of the twenty-two towers which rise from its grand old ramparts is the Reimlinger Tor.

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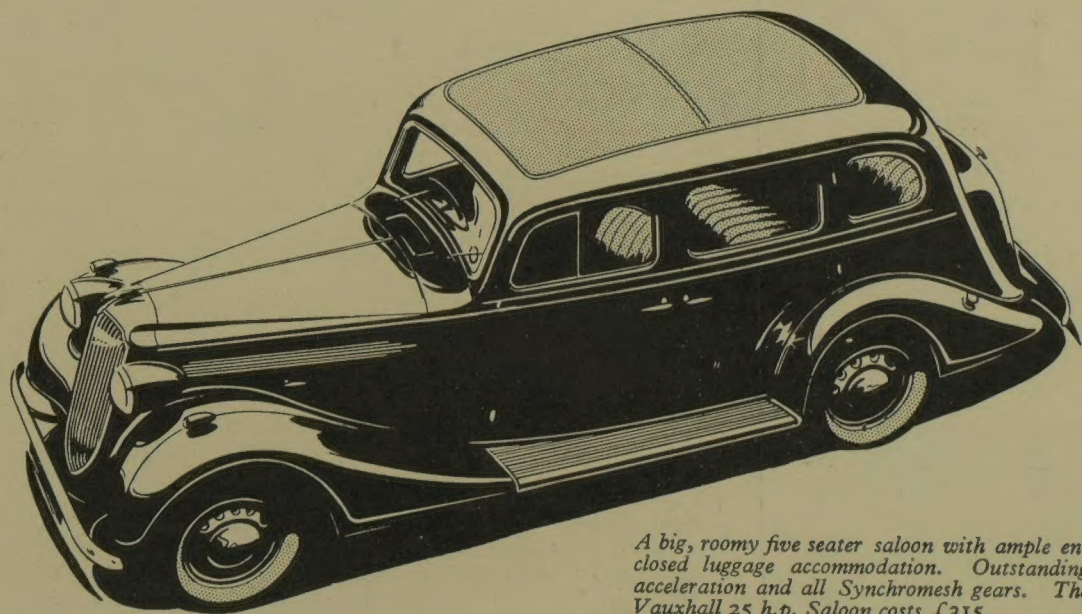
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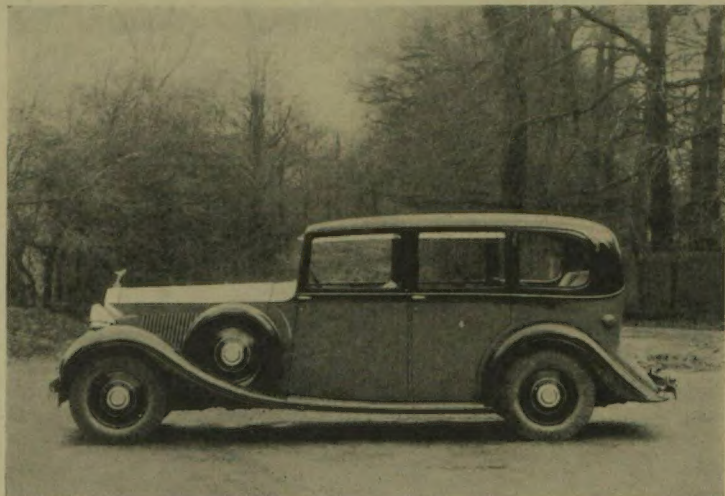
THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

BROOKLANDS opens its racing season this year with a combined car and motor-cycle event on March 12. The races for cars include the March Short and Long Handicap events, over the outer circuit of the track, and the March Road (three-lap) Handicaps, over the Campbell road circuit. Visitors to Brooklands can be assured of seeing exciting races, as entries of cars that cannot cover a flying lap of the outer circuit in 2 min. (83 m.p.h.) or the road circuit in 2 min. 43 secs. (50.7 m.p.h.) will not be accepted in races run over these respective courses. The public can now purchase in advance books containing five admission tickets to the public enclosure at a cost of £1 instead of 5s. each, the usual charge for the 1938 season. Also, these tickets can be used at all the five B.A.R.C. meetings this season either all at once or one, two, three, or four at a time. This reduces the admission charge 20 per cent., to 4s., instead of 5s., and as many books as required can be purchased during the season, so the public will no doubt take full advantage of this arrangement to save money.

On Sept. 24 there is to be held a new race meeting, which will be styled the Dunlop Jubilee Meeting. Also the Junior Car Club are holding the classic 200-miles race this year at Brooklands on Aug. 27, as well as their usual Rally on March 26. The Easter Bank Holiday Meeting takes place on April 18. By filling in the dis-used bend of the River Wey in the members' car park, the area available last year has now been almost doubled. Also, the ground between the old tennis courts and

the Paddock Club buildings has been completely levelled by filling in and has been turfed, so that it will provide an excellent lawn on which members and their friends may take tea in the open during suitable weather when the grass has settled down. Those who visit Brooklands motor race meetings by train will find the old entrance for the public



SUPPLIED TO H.M. THE KING OF EGYPT FOR HIS PERSONAL USE: A MAGNIFICENT HOOPER LIMOUSINE ON A "PHANTOM III." 40-50 H.P. ROLLS-ROYCE CHASSIS.

The body, which is by Messrs. Hooper and Co. (Coach-builders), is painted in the King's colours—royal red relieved with black and gold. The interior includes fittings of mahogany and silver. A cabinet accommodating a ventilating fan, carved from a single piece of ivory, is fitted between the concealed folding chairs, and a wireless set is contained in the lower part, with its remote controls fitted into an arm-rest of the rear seat.

and members near the railway station has been closed, and a new entrance, closer to the enclosures, has been made. In fact, Brooklands has been so improved in its amenities during the winter that it should prove even more attractive as a pleasure and racing resort. The House and Wine Committee have also improved the ordinary catering facilities for luncheons, teas and dinners, as well as those on race days.

As a herald of spring, Messrs. Stewart and Arden, Ltd., have commissioned the well-known horticulturist, John Russell, of Hampstead, to plan a floral window display at Morris House, Berkeley Square, which is attracting considerable attention. Here is a garden which is so natural as a setting for an 8 h.p. Morris two-seater that one would imagine its owner had driven there to inspect the flowers. These include hyacinths of every hue, daffodils, irises, tulips, primulas—malacoides and obconica—muscaria, snowdrops and modest bluebells. The flowering shrubs on view include forsythia, pyrus japonica and prunus triloba, and the flowers are real, not artificial.



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MINOAN ART IN A PROVINCIAL FORM.

(Continued from page 384)

most prosperous cities in the island. In size it is only exceeded by Knossos, Gortyna, Aptera, and Polyrrhenia, and the level of its artistic productions is extremely high, to judge by terra-cottas seen in the hands of peasants. Unfortunately we do not know its name. No inscription has yet come to light in the district and there is no name in literature so far unassigned to a particular site which seems to fit. Excavation, however, may easily produce an inscription, though the hard stone of Lasithi seems to have discouraged the ancients.

Excavations were carried out at various points low down on the southern slopes, where the cutting of the new car-road had already revealed ancient walls and had produced a number of terra-cottas. By a strange coincidence the modern road took practically the same line as the ancient one. There exist the remains of a flight of steps that led up out of a big public building on the south side of the old road, which had a cobbled surface. To the north lay a large house (Fig. 5) of which the façade alone was cleared. The interior runs under a vineyard and is covered with earth to a depth of over two metres. A rich deposit is to be expected when this comparatively untouched site is excavated. Architecturally the most interesting feature was an upright block of stone set in the pavement in front of the door. It was evidently a "baetyl" or sacred stone, but the only parallels to it are found at Troy and are many centuries older. A room probably belonging to another house to the west had a pleasant paving of kidney stones, which had been laid over an earlier paving of plaques at some time in the fifth century B.C. From this room came the iron key shown at the bottom

of Fig. 4, and some of the loom-weights in the top row, one of which is impressed with a stamp in the shape of a human head.

A number of graves exist some way to the east. They have been largely destroyed by road-making activities, but seem to have consisted of a series of connected oval chambers, built of small stones. In one of them, which was in use for a considerable time, were found the terra-cottas in the middle row of Fig. 4 (except the left-hand one, which is from a house and dates from the seventh century). The others date from the early fifth to the end of the fourth century B.C. and were accompanied by a great number of miniature jugs in plain red ware, each one having two small knobs projecting from the body.

The tests made this season have had for their object the determining of the position of the remains of each period, so that in future we shall be able to begin our work with confidence and, if we wish to clear up some problem connected with a particular period, go straight to the spot where its solution is most likely to be found. But already we have found enough to sketch the history of this district. We can visualise the Neolithic inhabitants in their cave; then, with the advance of civilisation, the Minoans building their settlement on the Kastellos. With the end of the Bronze Age the population flies to the inaccessible peaks of Karphe. As life becomes easier and more peaceable they are tempted down and found their great city on the Papoura, which lasts to Roman times.

As Tell el-Amarna gives us a cross-section in the life of a people at a particular moment, so Lasithi will give us the history of a particular district from its dim beginnings in the fourth millennium B.C. down to the present day, when the improvements in communications are already resulting in its losing its individual character.



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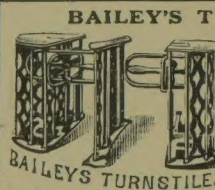
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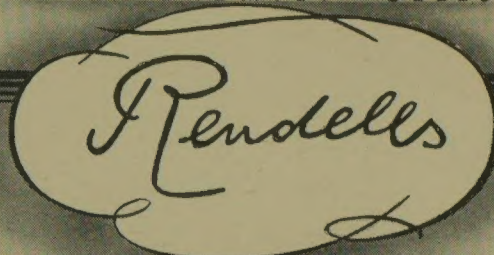
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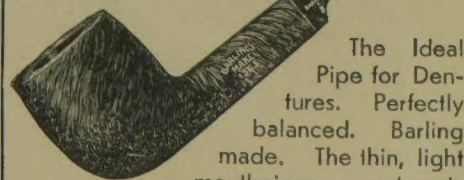
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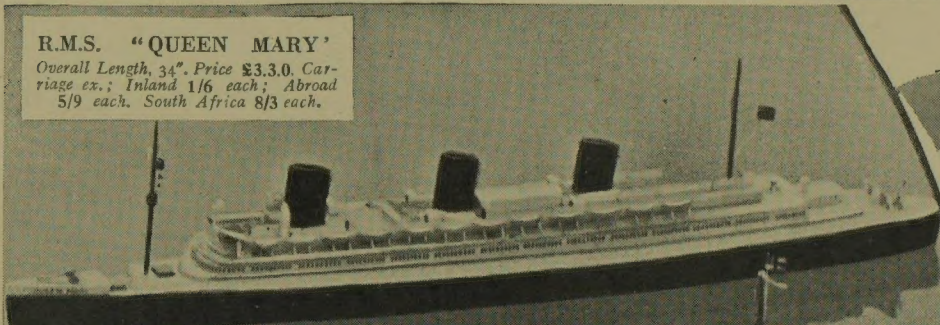
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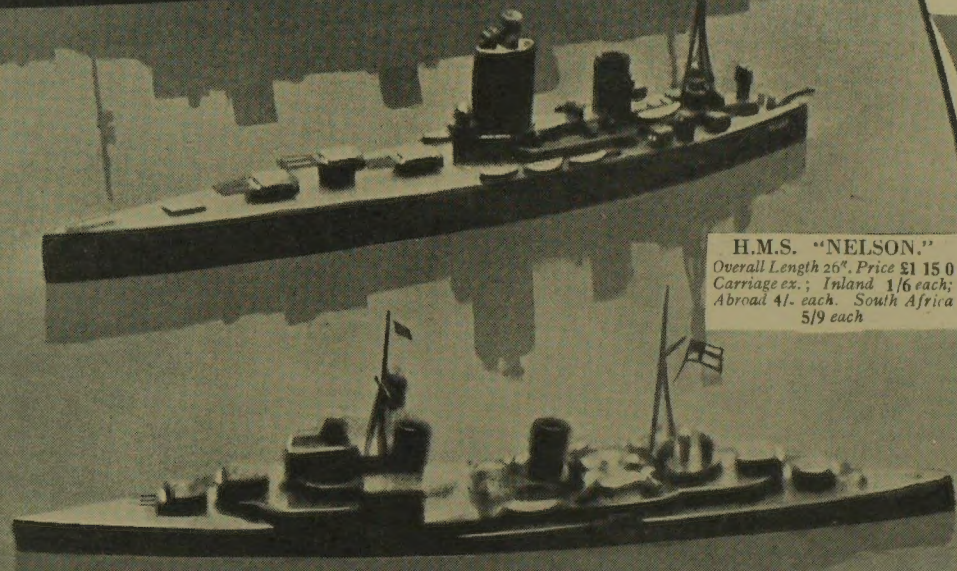
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